

MUSICAL AMERICA

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CLUB FEDERATION URGES REFORMS AT BIENNIAL MEETING

Delegates From All Sections of Country Gather at Birmingham, Alabama, for Convention of National Organization, Which Has Several Important Measures Scheduled for Discussion—Governmental Participation in Musical Affairs Among Vital Projects Being Suggested—Preservation of Negro Melodies Proposed to Bureau of Education

ALABAMA will be the center of the nation's musical stage by the time this issue of MUSICAL AMERICA reaches its readers in the distant extremes of the country. Amid the stirring martial influences of the time, the National Federation of Musical Clubs gathers in Birmingham this Saturday for its Biennial Convention, at which several important matters of musical legislation are to be taken up and reforms in our musical system discussed.

Among the measures proposed, as listed in the Federation's official organ, is the recommendation that the United States Government create a Ministry of Fine Arts at Washington. Governmental appropriation for a national conservatory and State appropriations for State orchestras are also suggested. People's pageants and festivals for every State are urged, as well as the creation of municipal bands, which shall co-operate with massed choruses for community singing.

An effort will be made during the convention to have the Bureau of Education of the United States take steps toward the preservation of the old negro melodies of plantation days, just as the Indian themes have been preserved. One of the negro choirs of Birmingham will give a program of the old songs on Sunday evening, April 15.

MUSICAL AMERICA recently invited brief reviews of musical activities in the various Alabama centers. The following reviews have been furnished by the local organizations in Birmingham, Mobile, Montgomery, Selma, Marion and Montevallo:

Birmingham Women Aid Civic Music

BIRMINGHAM, ALA., April 9.—The Federation is to be entertained at the Biennial by the Music Study Club, the Treble Clef Club and the Chamber of Commerce. The work of the Music Study Club is divided into departments as follows: Artist and exchange recitals, choral work, study programs and Junior Club, each carrying on its work in a highly satisfactory manner. The artists' course presented this season included Tilly Koenen, the Barrère Ensemble, Evelyn Scotny, with women's chorus, and Mischa Elman. Exchange recitals have been arranged between the organized music clubs of the State, the following cities having been represented by their artists in reciprocity performances with the Music Study Club: Athens, Montevallo, Selma, Montgomery, Gadsden and Jasper.

The choral body has had an average of one hundred women in attendance at the weekly rehearsals. The choral clubs of the city have been instrumental for several years in giving to Birmingham spring festivals, with some of the finest orchestras and soloists of this country.

The Junior Club, besides the regular



ARTHUR HACKETT

Gifted American Tenor, Who Without the Aid of European Reputation Has Won His Place in the Forefront of Our Concert Artists (See Page 8)

study meetings, has an exposition of the programs of visiting artists, orchestras and opera companies, presented before the appearance of these attractions.

For several years the Music Study Club assisted the city government in giving free park concerts during the summer. The club co-operates on all such civic interests as the Boys' Club, the women's clubs, the Drama League and the Public Library, having opened a music section in the library.

The most recent feature of the development of community music has been a series of semi-monthly organ recitals, each closing with a familiar song by the entire assembly, thereby fostering the development of community singing.

The Oldest Club

The Treble Clef Club, the oldest of Birmingham's musical clubs, was formed in 1896. Mrs. T. O. Smith launched the enterprise and, as president, piloted its fortunes in the beginning. In 1903 Mrs. Gussen reorganized the Treble Clef Club and became its director and accompanist and under her able leadership the club grew and prospered as it had never done before. It soon became recognized by the music-lovers of the city as an organization of serious singers, who were doing a great deal toward developing the

artistic side of Birmingham. The president under the reorganization was Mrs. W. L. Sims. With the retirement of Mrs. Gussen, Adolf Dahm-Petersen took charge of the club as director, with Mrs. Morris Adler as president.

Mrs. W. J. Adams, following Mrs. Adler as president, accomplished a great deal toward making the Treble Clef a power in a musical way. It was under her able management that artists were brought to the city. Dahm-Petersen, William Gussen and Mrs. Flournoy Rivers, directors in succession, carried forward this work with enthusiasm and purpose.

During the last few years the club has not been giving the artist concerts, but has been working in conjunction with the Arion and the Music Study choruses, or giving invitation concerts.

Recent presidents have been Mrs. William M. Mayes, Mrs. W. B. Allen and Mrs. Edward T. Rice, who is the present head. The Treble Clef and the Ladies' Chorus of the Music Study Club have united their efforts, forming a large combined chorus of one hundred voices, which represents one of the most active and constructive musical bodies of musical people in the South. Robert

TOUCHING SCENE MARKS PASSING OF KNEISEL QUARTET

America's Most Famous Chamber Music Organization Plays Its Valedictory in New York and Splendid Audience Pays Moving Tribute—Beethoven the Four Artists' Last Word Musically—Louis Svecenski, in Address to Audience Tells of Labors and Ideals Which Have Marked Long Career of Quartet—Ossip Gabrilowitsch, Soloist at Final Concert.

TO New York the Kneisel Quartet is now but a revered memory. Shortly after ten o'clock on Tuesday evening of last week the organization, which has come to epitomize to the American imagination all that is finest and purest in the exposition of chamber music, sounded forth in the blithe measures of the final *allegro* of Beethoven's Quartet, Op. 130, the last tones its four artists will collectively evoke in this city in a subscription concert. During the short time that remains of the music season they will make a few other farewell appearances. But the present occasion was, in effect, their real valedictory, their most meaningful adieu. If the retirement of artists veritably superannuated is moving, how much more poignant is the withdrawal of those still in the ripeness of their powers!

The audience that crowded Aeolian Hall last week in such numbers that extra chairs had to be installed in the balcony, felt in full the poignancy of this fact and the Kneisels played their last in an atmosphere of emotional saturation. And to what fine issues they seemed stirred, these four! In a performance of barely two hours length were concentrated the experience, the sagacity, the idealism, the affluent accomplishment of a quarter of a century, further ennobled by the intensely human sentiment of the moment.

Huge beribboned wreaths for the individual players adorned the stage even before Mr. Kneisel and his associates appeared. As they entered—a few minutes later than usual—the entire audience rose deferentially to its feet, meanwhile applauding vehemently. Demonstrations exceeding anything observable at the ordinary concert followed each movement of every work played. Nobody thought of leaving the hall at the end of the program. Flowers were carried to the platform and the audience "demonstrated" till the four artists aligned themselves with Mr. Kneisel in the middle and stood still. A hush fell and the expected speech came—but from Louis Svecenski, not the violinist. He spoke of the enormous labors of the Quartet during the years of its existence, of its aims, of the cordiality of public response and the intelligence of public appreciation. He hazarded the belief that, when a new work was coldly received and the public was berated in some quarters for its lack of understanding, the fault may have lain with the players' own want of comprehension. And lastly he wished the Kneisels' successors well, insisting that their main allegiance, whatever their nationality, must be to "His Majesty, Ludwig van Beethoven."

The Kneisels' last word musically was Beethoven. Champions of classicism

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CLUB FEDERATION URGES REFORMS AT BIENNIAL MEETING

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Lawrence is the present director of the chorus.

Work of Opera Association

The nucleus of the Birmingham Opera Association was formed in 1914, when a call was made that an opera with local talent be given for the benefit of the Associated Charities. Fifty musicians responded and Robert Lawrence was chosen as director. The opera successfully put on was Gilbert and Sullivan's "Pirates of Penzance." The following year the Birmingham Opera Association was organized, Mr. Lawrence again serving as director. The cast numbered fifty again, and gave as its 1915-16 opera "The Chimes of Normandy." The association has the hearty co-operation of Dr. J. H. Phillips, superintendent of education, and the members and officers of the Music Study Club. This year's production was "The Mikado."

Mrs. Philip Oster has been the association's able president ever since its organization and the success of the work is to a great extent due to her splendid management.

Mobile Prepares for Convention

MOBILE, ALA., April 2.—Mobile's public has always been a music-loving one in the past; several large choruses, an orchestra and many small societies have opened the way for the splendid work now being done here.

Many years ago the Frohsinn, a male chorus, was established. The members erected for their concerts a splendid hall, which has been used by many other organizations. The chorus has done much good work, inviting the local artists for solo work and often having artists from elsewhere for its entertainments. The society is still in existence.

About 1892 the daughter of E. O. Zadek, a leading founder of the Frohsinn, founded the St. Cecilia Woman's Chorus. The Clara Schumann Club was also formed about that time. The Schumann Club, which was founded by Mrs. Duke W. Goodman, who has done good work for music in Mobile, has been very active.

The city has five music clubs, the Chopin Club, recently organized; the Polymnia and Music Study Club, the Woman's Musical Chorus and the Clara Schumann. The first four are active members of the National Federation of Music Clubs and the Schumann is a member of the General Federation of Women's Clubs.

The four clubs belonging to the N. F. M. C. are achieving splendid results in altruistic work and community music, library extension work, which has resulted in having a music division in the public library here. These clubs are also the first in the United States to inaugurate a system of traveling musical libraries. They have brought good artists to the city this season and are contemplating bringing others next season. They have as their protégé a young girl violinist, who is a pupil of the Southern School of Musical Art in Birmingham, having been given a scholarship there by Mr. Dolesji, head of the violin department, whose wife, Prudence Neff, represented the Southern district in the young artists' concert at the last Biennial.

A Newer Club

The Chopin Club of Mobile was organized in February, 1916, with the following officers and charter members:

Mrs. Harry T. Inge, president; Mrs. George A. Leftwich, first vice-president; Mrs. James O. Dickens, second vice-president; Donna Hamburger, secretary; Mrs. John L. Moulton, treasurer, and Mrs. William Shock, Mrs. O. R. Moore, Mrs. Jack F. Rose, Mrs. C. H. Schoefeld, Mattie Bush, Mrs. P. L. Robinson, Mrs. J. S. Taylor, Appoloma Manson and Carrie Powers.

The membership rapidly increased until the limit was soon reached and the article of Constitution governing this is under consideration for revision. The club is composed of voice, piano and orchestral departments. During the fiscal year, twelve afternoon recitals, one evening and six study programs have been given.

One of the splendid clubs is the Music Study Club. The officers of this club have been most painstaking in their efforts and their programs are always charmingly given. The president has charge of the public school work in this city.

The subjects for each month have been modern composers, American, French,

BIRMINGHAM WOMEN COMPLETE DETAILS OF ARRANGEMENTS FOR CLUBS' BIENNIAL



Members of the Local Biennial Board, Birmingham, Ala., Which Has Made Arrangements for Entertaining National Federation of Musical Clubs at Its Convention, April 14 to 21. Seated, Left to Right: Mrs. W. L. Murdoch, Chairman Credential Committee; Mrs. Solon Jacobs, Chairman of Automobiles; Mrs. Victor H. Hanson, President Alabama Organization Music Clubs; Mrs. Geo. Houston Davis, President Local Biennial Board; Mrs. E. T. Rice, Chairman Publicity; Mrs. W. J. Adams, Chairman Exhibits; Mrs. Oliver Chalfoux, Honorary Vice-President. Standing, Left to Right: Mrs. William B. Allen, Chairman Location; Mrs. Thomas D. Parke, Chairman Badges; Mrs. Laura J. Davids, Treasurer; Prudence Neff, Chairman Music and Programs; Edgell Adams, Corresponding Secretary; Emma McCarthy, Recording Secretary; Mrs. Philip Oster, Chairman Stage; Mrs. Oscar Hundley, Chairman Trains and Transportation; Mrs. R. C. Woodson, Chairman Printing; Mrs. E. S. Chandler, Chairman Information; Mrs. Sam Adler, Honorary Vice-President and Chairman City Decorations.

German, English, Norwegian and Bohemian.

The season will close with a public recital in May, when a miscellaneous program will be given.

Polymnia Music Circle

Being deprived of associating with musical friends by being a "shut-in" for a few years, the inspiration came to me to perpetuate that great love of music, to call together twenty musical friends for the study of music and to stimulate musical interest. The first meeting of the Polymnia Music Circle was held on Jan. 11, 1911, at my home. During our six years' existence meetings have been held every two weeks. Some part of the meeting is literary, with a musical program. Some members have done philanthropic work, others have contributed to various institutions and organizations, not to mention individual attention given to several "shut-ins." A choral department was formed last season. We federated with the National Federation in 1913. Mrs. J. O. Dickens was our representative at the last Biennial and she is now the chairman of library extension on the national board.

Mobile has a Music Lovers' Association, which has a large membership, and this organization has brought here for the last two years some of the greatest artists.

Mobile will entertain members of the National Federation of Music Clubs directly after the Biennial closes in Birmingham and is busy making plans for a true Southern welcome for their prominent guests in this quaint old city, with its many historic landmarks indicative of the phases through which it has passed in its varied experiences under five flags.

CARRIE MCGILL DICKENS.

Montgomery Club Fosters Series

MONTGOMERY, ALA., April 3.—In reviewing the work of the music clubs of Alabama, the Montgomery Music Club is found to be one of the most successful and prosperous of the State. Kate Booth is its able president and director, and with a membership of fifty or more of influential women the music club has achieved uplifting results. The club, besides its weekly practice, entertains at a musical matinee every month, to which the public is cordially welcomed.

The attractions for the year have been well chosen: The Flonzaley Quartet, Mischa Elman, Paul Reimers, Sophie Braslau, the Russian Symphony Orchestra and Amato.

Recently the Montgomery Music Club added to the Carnegie Library of this city a music department. This will mean much to Montgomery, and completes the year's work, which has proved

to be quite the most successful in the history of the club. The officers are:

Kate Booth, president; Mrs. Jo. Persons, vice-president; Mrs. R. G. Hanna, secretary; Mrs. J. D. Roquemore, treasurer.

MRS. ROBERT G. HANNA.

Selma Mobilizing the Young

SELMA, ALA., March 30.—The Selma Music Study Club's chief musical endeavors, besides the regular work of the Music Club and the co-operation which the club is extending to the State Federation of Clubs (reciprocity work and exchange artist concerts), are along the lines of junior organization.

A Junior Music League has been formed, under the Music Study Club's guidance, and is fully organized with an active membership of fifty. The Selma High School has an orchestra, besides its choral club, and the music in the graded schools is well directed and featured by Anna Creagh.

Edward Powell has recently begun the directing of a large choral club, composed of men and women who are not only singers, but who have at heart the highest musical development of the community. They are now hard at work upon the oratorio of "St. Paul," which will be presented at the Academy of Music in May.

The list of concert artists for this season includes Thuel Burnham and Edna Swanson Ver Haar, Oscar Seagle and the Russian Symphony.

ANNELU BURNS.

Marion College Features Music

MARION, ALA., April 2.—The School of Music of Judson College registers an average each year of 150 pupils. Extended courses are offered in various subjects. There is no distinctly musical club, but music and the discussion of musical subjects are prominent in the programs of the two literary clubs of the college. These clubs are members of the Alabama Federation of Women's Clubs.

The director of the School of Music is Edward Leeson Powers. Other members of the faculty are Guy C. Allen, Mrs. P. E. Gurganus, the head of the voice department; Mary O. Douglas, Ruth Morgan, Elmore Watson, Elsie Shealy and Mittie Lou Edwards, the latter two graduates of Judson College.

The Glee Club and the college orchestra are prominent features in the musical life of the college.

Montevallo Makes Girls Musicians

MONTEVALLO, ALA., April 2.—The Music Department of the Alabama Girls'

Technical Institute, the principal music factor of this community, consists of 200 pupils and seven teachers. The purpose of the thorough music course of the Institute is to equip students to become leaders of musical interests in the communities in which they may settle.

Public recitals are given each week; recitals by members of the faculty each month. The Glee Club consists of forty members; the orchestra thirty members. At least one first class music attraction is brought each year to the college. This year the Barrère Ensemble gave a concert.

C. R. CALKINS.

TOUCHING SCENE MARKS PASSING OF KNEISEL QUARTET

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above all else, they could not well have spoken any other. And it was proper that this word should have been the B Flat Quartet, since this contains that sublime Cavatina, than which Beethoven sang no more transfiguring or ineffable soul song. They uttered it with the devotional serenity and fervor of a prayer and upon the ears of the audience it fell like a benison. Fitting, too, was the selection for the opening number of Brahms's C Minor Quartet, a living wonder-work that can well face the Beethoven unshamed, and befitting its greatness was the performance. Between these Olympian revelations, Mr. Willeke, assisted at the piano by Ossip Gabrilowitsch, played Strauss's youthful F Major 'Cello Sonata. A paltry matter and at its best a weakened infusion of Schumann and Brahms, it received, nevertheless, a presentation so exquisitely molded that its shallow sentimentalities took on a kind of tender beauty that softened its bourgeois aspects.

H. F. P.

Brooklyn Multitude Hears McCormack

John McCormack gave his last Brooklyn recital this season on Easter Night in the Academy of Music. Every seat in the auditorium was filled and the 500 chairs placed on the stage failed to take care of the people anxious to hear the noted tenor; several hundred were unable to gain admission. Mr. McCormack opened the recital by singing "The Star-Spangled Banner." The tenor was in the best of voice and added many numbers as encores, among them being the Nevin setting of Eugene Field's poem, "Little Boy Blue," which was sung for the first time by Mr. McCormack.

KINGSTON, N. Y., INDORSES PROPAGANDA

Picturesque and Historic City Spurred to Increased Musical Activity by Presence of Editor of "Musical America" Who Speaks Before Several Prominent Local Organizations and at the High School—Rotary Club Gives Mr. Freund Enthusiastic Recognition—Luncheon Given by Chamber of Commerce and Reception by Federation of Women's Clubs

KINGSTON, N. Y., March 30.—This old, picturesque and historic city, on the west shore of the Hudson, has just had a musical awakening which is likely to have far-reaching results in the way of increased interest in music, a more sympathetic attitude to our own local musicians and teachers and, more particularly, a better understanding of what music means in the daily life of the people, in a comprehensive system of public school education and as a great power in providing that intelligent recreation for the toiling mass of wage earners as shall make life a little happier for them.

It all came about through the presence here of John C. Freund, editor of *MUSICAL AMERICA*, who was invited to come and boost things musically, as he has done in other cities. The effort to bring him here was primarily due to the well-known musician and music teacher, Harry P. Dodge, who interested the Chamber of Commerce. Among those who signed the invitation were Mayor Palmer Canfield, Jr.; R. E. Leighton, president of the Chamber of Commerce; C. K. Loughnan, president of the Men-

In his opening he made some exceedingly humorous hits, one of which aroused the enthusiasm of the audience, when he stated that he should never forget his visit to Kingston, as it had given him one of the most unique experiences of his whole life, for he had heard a German priest sing an Irish song. This referred to Father George Weremuth's singing, with fine voice, the old-time ballad, "Mother Machree."

Then Mr. Freund told of the great growth of music and of the musical industries; how this country leads the world to-day, musically, in many respects. He particularly took up the need of beginning our musical education with the children in the public schools. He also showed the value of what has come to be known as "community singing," and then he went somewhat into detail to prove to the many business men present how their interest in music would assist not only in developing the community in a cultural sense, but in a practical business sense. He closed with an eloquent appeal to those present to hold up the great American ideal which, among other things, was to honor labor instead of leisure. When the war was over, he said, he trusted to see a free Germany, the real Germany, emerging from all the horrors which have been perpetrated, the Germany of song, of science, of good fellowship and the Christmas tree.

Long continued applause greeted Mr. Freund when he resumed his seat. Mayor Canfield then proposed that the entire company rise to its feet in appreciation of the fine and spirited address that had just been given.

Speaks to the High School Children

On Thursday morning Mr. Freund spoke to eight or nine hundred High School children in their fine auditorium. The young people received him with great cordiality, after he had been introduced by the principal, Charles K. Moulton, but it was as nothing to the ovation they gave him at the close of his address, when he had spoken for nearly an hour. He complimented the school on its singing, the orchestra on its excellent beginning. He also said that the people of Kingston should be proud of the fact that the principal of the High School was so broadminded a man as to admit that music is a great educational force.

Mr. Freund interspersed his address with many delightful and at times humorous stories, depicting the earlier days of music in this country. As the *Kingston Daily Freeman* said in its review of this particular feature of Mr. Freund's visit:

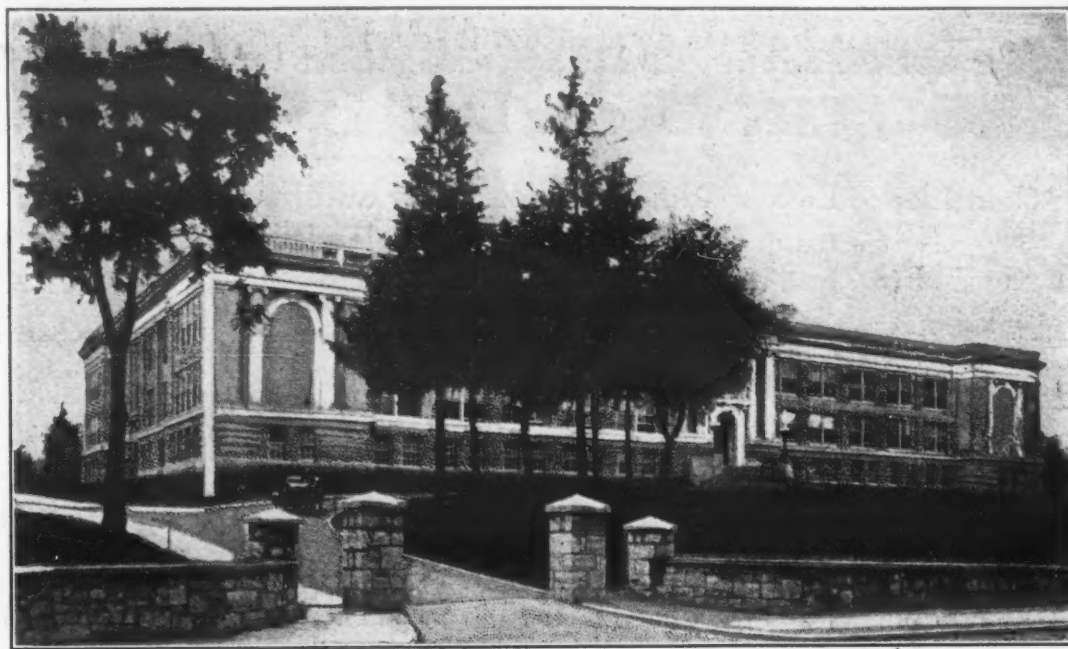
"The most remarkable and never to be forgotten address was brought to a dramatic and fitting close by the depicting realistically and touchingly of incidents in the lives of the great composers."

After Mr. Freund had spoken, Mrs. C. N. Reed addressed the pupils on the opportunity they would have of attending the public rehearsals, in the auditorium, of the Kingston Symphony Orchestra.

Guest of the Chamber of Commerce

Not long after Mr. Freund had finished his address at the High School he was escorted to the Eagle Hotel, where he was the guest of the Chamber of Commerce at a luncheon. The meeting was presided over by Elvah H. Bogart, vice-president of the Chamber of Commerce, who introduced the guest of honor in a few eloquent words. He particularly emphasized Mr. Freund's devotion to the cause he represented and the great good that had come from the propaganda which he had made all over the country.

For nearly three-quarters of an hour Mr. Freund held the close attention of his audience. He laid particular stress upon the fact that music is a natural expression of humanity and not something that had to be forced upon it, whether it liked it or not. He said that the time had come when music should be taken from under the protection of the wealthy and often indifferent few and given into the hands of the music-loving and appreciative mass of the people, just



New High School in Kingston, N. Y., in the Fine Auditorium of Which Mr. Freund Made His Address, and Which Is Used for Concert Purposes

as we had done with our political government when we took it out of the hands of the few and gave it into the hands of the many. He told a number of interesting stories, illustrating what music had meant, not alone in peace, but in war; what it had meant in the development of a nation's character; how, after all, it expressed a nation's spirit. He spoke of the importance of a comprehensive system of education, having as a vital part of that system music, not just tolerated or taught by indifferent and incompetent teachers, but given its rightful place in the very van of the system. He spoke of the inspiring sight it was to see nine hundred or a thousand young people come marching into their auditorium to the music of their own orchestra, and what it meant to them, as well as to those who heard them, when they rose and expressed themselves in song.

The address pleased the auditors so greatly that at the conclusion Frank R. Powley asked that a rising vote of thanks be tendered the speaker.

What the Women Can Do for the Musical Uplift

In the afternoon Mr. Freund was entertained by the Federation of Women's Clubs, in the chapel of the First Dutch Reformed Church. There was a large attendance of members of the various women's clubs and societies. A musical program had been arranged to precede the noted editor's talk. Herman La Tour, the talented tenor, with Harry Clearwater, the popular baritone, gave in fine style "I Know a Bank," by Horn. Mr. La Tour then sang in good style "My Star," by Rogers; "To You," by Speaks, and "Oh, for a Day of Spring," by Andrews. He was followed by Mr. Clearwater, who gave "Love Me or Not," by Secchi; "Deep River," by Burleigh, and "Hear Me, Ye Winds and Waves," by Handel, all of which were heartily applauded.

Mrs. T. S. White then sang "The Lass with the Delicate Air," by Arne; "In the Time of Roses," by Reichardt, and "Summertime," by Ward-Stephens.

The recital closed by Messrs. La Tour and Clearwater singing "The Hunting Song" from Bullard's "King Arthur." The accompaniments were played in musicianly manner by Harry P. Dodge.

Then Mrs. C. K. Moulton, president of the federation, introduced the speaker and guest of honor. She said he was the editor of the greatest musical publication of the time, in any country. His *MUSICAL AMERICA* had won a place for itself not only in the field of newspaper work, but in the field of literature.

For an hour Mr. Freund, who on coming before the audience received flattering recognition, spoke. He held the closest attention of the ladies as he told of the efforts to democratize music in this country. He made an especial appeal to the women for the recognition and support of talented young people of our own country. He particularly urged the recognition of talent in the home town. He showed how the craze for everything foreign used, before the war, to send thousands of young people, especially girls, not well equipped, to study music abroad, when they could have better stayed at home. He told several pathetic and, indeed, tragic stories of the fate of so many of the students who had believed that it was impossible to get a good musical education in the United States and, even if they could do so, believed that it was impossible for them to get recognition and a chance to make a living here, un-

less they had the foreign hallmark. Mr. Freund showed how much the women in any community could do to further its musical interest and that a community is not musical which paid outsiders, whether Americans or foreigners, to come and make its music for it, that it could only be considered musical when it made its own music, encouraged its own musicians, music teachers and continually raised the standard of its own community, trying all the time to assist those who work for music in the public schools and for free music for the people in the parks in the summer and in the school auditoriums in the winter time.

At the close Mr. Freund was warmly applauded for some time. The ladies then served tea to those present.

Fine Audience Hears Main Address

In the evening, in the High School auditorium, Mr. Freund gave his now noted address on "The Musical Independence of the United States." A large and cultured audience had assembled to hear him, attracted, no doubt, by the considerable notice given to his coming, also by the highly eulogistic accounts of the various functions in which he had already taken part.

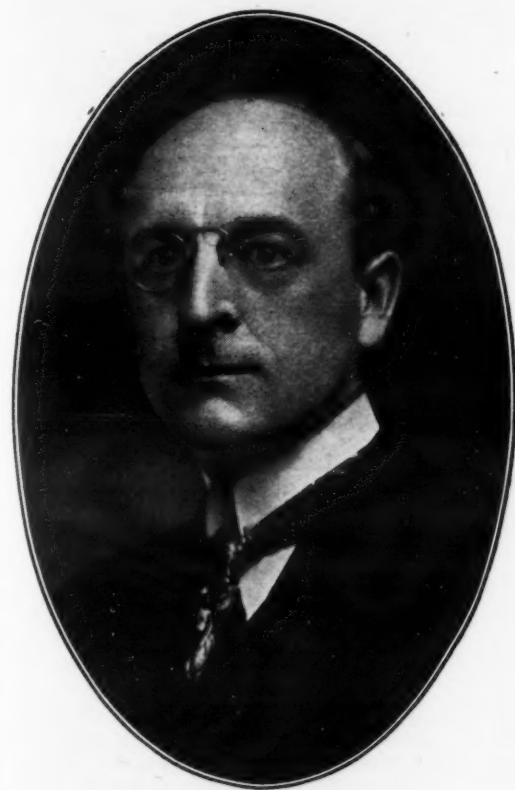
The proceedings opened with the singing of "America" by the audience. Harry P. Dodge was at the piano and Margaretta Paulding, the supervisor of music in the public schools, leading. This was followed by Master Earle Hummel, a boy violinist and the son of Ford Hummel, the well-known musician and distinguished violin player, of whom Kingston is very proud. The lad played the First Movement of Mozart's Violin Concerto in A with such musicianly skill and appreciation as to arouse the enthusiasm of the audience. He was warmly complimented afterward for his playing by Mr. Freund.

Then Mr. Dodge came forward and spoke of his gratification, after a year's efforts, to have a man whom he described as a great musical prophet and inspirer, to come to Kingston. He told of Mr. Freund's efforts for years in the cause of the musical uplift and of the splendid results therefrom. He said that perhaps the most significant part of Mr. Freund's work was that he had, from the start, declined to receive any remuneration whatever for his services, but gave his time and his experience purely as a labor of love, which was all the more to be appreciated, as Mr. Freund had reached his three score years and ten, after a long and arduous life of work and struggle.

In the early part of his address, the main features of which are well known, Mr. Freund referred particularly to local conditions.

He said he had been surprised at the good singing of the business men of the Rotary Club. He also spoke of the fine voices of the young people whom he had heard that morning sing in the High School. He referred, with gracious remarks of appreciation, to the principal of the High School, Charles K. Moulton, and he also praised the conductor of the orchestra, Margaretta Paulding.

In giving credits in the High School for proficiency in music, the speaker said that Kingston was ahead of many other and larger cities. He spoke warmly of the good work which had been done for a long time by the local symphony orchestra and by Mrs. C. N. Reed, a devoted and enterprising woman. "What your symphony orchestra needs," said he, "is your support. These local



Harry P. Dodge, Distinguished Musician and Teacher of Kingston, N. Y.

delsohn Club; M. J. Michael, superintendent of schools; Charles K. Moulton, principal of the High School; Willis Hills, manager of the New York Telephone Company, and Mrs. Charles K. Moulton, president of the City Federation of Women's Clubs.

Mr. Freund arrived here on Wednesday afternoon, two hours later than he had been expected, owing to a wreck on the West Shore line, which he happily escaped. He had a busy time almost from the moment he got off the train.

Rotarians Indorse Propaganda

In the evening of Wednesday he was the guest of the Rotary Club at the West Shore Hotel. Over sixty were present. The dining room was beautifully decorated with American flags, a large one hanging directly over the head of the guest of honor. The tables were handsomely decorated with bouquets of flowers. Mr. Freund occupied the head of the first long table, with Elmer E. Burger on one side and Harry P. Dodge on the other. At the foot of the table Arthur C. Connelly acted as chorister and led in the singing of songs.

After the dinner had been served President Willis Hills introduced Mr. Freund and spoke of the great impression that had been made upon him by his perusing some of the publications of which Mr. Freund was editor. Mr. Freund received a warm reception.

(Continued on page 4)

"Parsifal" Sung at the Metropolitan on Day of the Declaration of War

Coincidence Lends Additional Solemnity and Impressiveness to Performance of Wagner's Drama
—German Artists Cordially Applauded in "Meistersinger"—Operas with Military Flavor
Find Responsive Hearers

THOSE who like to see deep and far-reaching meanings in certain striking coincidences must have been considerably impressed by the fact that the first notes of "Parsifal" sounded forth at the Metropolitan Opera House last week at the very moment that the declaration of war went into effect. Thus practically the first music that floated upon the air as the conflict was proclaimed was German—but the product of a very different spirit from that which inspires that nation to-day. One felt more than ever thankful for "Parsifal." Certainly at that solemn moment this glorified apotheosis of redemption through suffering, pity and service wore a grander significance than usual for all those who had eyes to see. It was never represented under more moving circumstances.

A very large audience heard the Good Friday presentation. There have been better and worse performances at the Metropolitan. For the first time this year Mme. Matzenauer was the *Kundry* and Mr. Whitehill the *Amfortas*. These two artists easily overtopped the other participants. Mme. Matzenauer's *Kundry* stands second only to Olive Fremstad's in suggestive power and emotional concentration. She enacts the great scene with *Parsifal* superbly. Her wooing is regal; o'ermastering is the transition to nameless despair, seizing in its force. Her scene of penitence mitigates to a degree far more impressive than has of late been known here the purely material element. Only when in the second act when some passages rise to B flats and B naturals does her singing fail to meet all requirements. Few things heard at the Metropolitan this season have equalled in sensuous beauty and depth of expression her delivery of "Ich sah das Kind."

Mr. Whitehill was a trifle hoarse in the first act, but his *Amfortas* is an impersonation unequalled in the New York performances of this work for breadth and poignancy. It is as great in its way as his *Hans Sachs*, though that has had one or two equals in this city and his *Amfortas* has not. The *Parsifal* of the day was Mr. Urlus, whose action frequently fails of dramatic impressiveness, but whose singing last week was generally creditable. Mr. Braun was *Gurnemanz* and Mr. Goritz *Klingsor*. The *Flower Maidens* sang delightfully. Less can be said for the *Grail Knights*, who in the last scene showed consider-

ably more respect for *Titirel's* corpse than for the pitch. Mr. Bodanzky failed to rise to the full sublimity of such a passage as the funeral music in the final act, nor did the orchestra's frequent slovenly playing help matters, though both instrumentalists and conductor had their redeeming moments.

No Anti-German Demonstration

From passing remarks and a certain air of expectancy before the curtain rose, one gathered that a number of persons in the very large audience which attended last Saturday evening's "Meistersinger" anticipated some manner of "demonstration" toward the German singers participating. Demonstrations there were, indeed, after every act, but of an entirely friendly character, the audience seemed bent upon impressing the artists with the idea that the war had not altered popular feeling toward them. More than the usual number of recalls was insisted upon at curtain falls and the pointed cordiality of the applause must have sufficed to still any perturbation the performers may have felt. Heartened by this display of good will, they gave a performance more than usually animated, and which improved as it progressed. There were orchestral roughnesses in the first act, it is true, and one regretted very keenly that Mr. Whitehill was not accorded the chance to repeat his magnificent and—to-day—unapproachable impersonation of *Hans Sachs*. Also, that Mme. Mattfeld's delightful *Magdalena* should have been supplanted by an interpretation in every way inferior. But even with these handicaps, the comedy went most spiritedly. Mme. Galski was the *Eva*, Mr. Weil the *Sachs*, Mr. Braun *Pogner*, Mr. Reiss *David*. Mr. Sembach has not sung the music of *Walther* as contentedly any previous time this season nor was Mr. Goritz's *Beckmesser* ever funnier. Mr. Bodanzky eliminated once more most of *Sachs's* final address, but, as Mr. Whitehill was not the cobbler poet, there was no cause for undue resentment.

Wednesday night's subscribers had the second performance of "Lakmé" as their share of the week's bill. The fluently melodious Delibes score created much enthusiasm among a Holy Week audience, which left many of the parquet seats unoccupied. The lovely portrayal of the title rôle by Maria Barrientos—no less than her brilliant vocalization—was the outstanding feature of the performance. Her "Bell Song" was tumultuously applauded—and with good reason. Giovanni Martinelli sang *Gerald's*

music with beautiful quality of tone, and Giuseppe de Luca performed with his wonted good taste what he had to do as the other British officer. The admirable French diction of Léon Rothier stood out in contrast to that offered by some of the other principals, while his sonorous voice was a delight.

Lenora Sparkes, Kathleen Howard and Raymonde Delaunoy gave good accounts of themselves, and the dancing of Rosina Galli was, as ever, a joy. Giorgio Polacco preserved with fidelity the orchestral color which Delibes embodied in the score.

"Aida" Sung with Spirit

Verdi's "Aida," with its timely war spirit, was Thursday evening's opera. A huge audience, untiried by the winter's worst rainstorm, gathered to hear an exceptionally fine performance under Mr. Papi's bâton, with Caruso, Muzio, Amato, Ober, Rossi and Didur in the principal rôles. Chorus and ballet came in for a good share of the applause.

The "Tosca" performance on the evening of Good Friday was the familiar one, with Farrar, Martinelli and Scotti. The latter's *Scarpia* dominated, as usual; Farrar was in fresh voice and Martinelli was also in strikingly good voice and mood. An account of the patriotic demonstration on this occasion, led by Miss Farrar, will be found elsewhere.

"Quest' o Quella," "La Donna è Mobile," "Caro Nome" and the Quartet rang through the auditorium at the Saturday matinée, when Verdi's "Rigoletto" was given before a huge audience. Caruso, Barrientos and De Luca formed the trio of stars and were applauded to the echo. Mr. Polacco's fine conducting made the old Verdi music seem less hackneyed than it has appeared on other occasions.

The last week but one at the Metropolitan was ushered in on Monday evening by Giordano's "Madame Sans-Gêne," with Mme. Farrar as the washer-woman duchess, Martinelli as *Lefebvre* and Amato as *Napoleon*. Operas based upon war themes are particularly appropriate at present and Monday's gala audience received "Sans-Gêne" with proper enthusiasm. Principals and lesser lights were in excellent voice and the work went smoothly and spiritedly under Mr. Polacco's energetic bâton.

Philadelphians Present Kneisel with Laurel Wreath at Concert

PHILADELPHIA, April 9.—The only recital of importance during the past week was that of the Kneisel Quartet, Thursday evening, in Witherspoon Hall. Despite the rain, the auditorium was completely filled. It was indeed a fitting tribute to this excellent organization, which is about to retire after thirty-two years of public activity. The program included the quartets of Max Reger in E Flat Major and that of Beethoven in D Major, both of which were given flawless interpretations. The César Franck Quintet in F Minor was another number which was likewise splendidly performed, with Mme. Samaroff admirably sustaining the piano part. At the conclusion of the concert the quartet received many rounds of applause and Mr. Kneisel was presented with a large laurel wreath. M. B. S.

Messrs. Brown and Gabrilowitsch and Mlle. Gills in Easter Concert

A popular Easter concert was given at the Manhattan Opera House, New

York, on April 8, in which Ossip Gabrilowitsch, pianist; Eddy Brown, violinist, and Gabrielle Gills, the French soprano, appeared in a program of exceptional interest. Mr. Gabrilowitsch played the Beethoven Sonata, No. 5, with Mr. Brown and was heard in a group of solos by Chopin, Rubinstein, Henselt and Moszkowski. Mr. Brown played his own arrangement of Paganini's Caprice No. 22 and Senaillie's "Sarabande et Pastorale." Besides these he was heard in pieces by Tchaikowsky, Schumann, Kreisler, Beethoven and Bazzini, all of which he played in splendid style. Mlle. Gills sang the "Depuis le jour" aria from "Louise" and songs by Duparc, Gounod and List. She was in excellent voice and sang with her usual charm. A large audience greeted the soloists cordially.

Dates of Summer Opera at Columbia Announced

Dates for Columbia University's season of grand opera to be given in conjunction with the summer session of the university under the management of Eduardo Petri, director of the chorus school of the Metropolitan Opera Company, were announced on April 5. The season will comprise two series of operas, the first to begin on Tuesday, July 17, and the second on Thursday, July 19. Four operas will be presented in each series, making a total of eight performances. The announcement of the names of the artists engaged for the series will be forthcoming in a few days, or as soon as the operas have been definitely selected. The chorus and orchestra of the Metropolitan Opera Company will both be engaged for the production.

University of California Votes for Three More Orchestral Concerts

BERKELEY, CAL., April 9.—The San Francisco Symphony Orchestra was given a hearty reception at a concert held on the campus of the University of California, March 28. The concert was partly to find out the sentiment of music-lovers in Berkeley as to whether they wish to have three more concerts next season. The vote was very strongly in favor of it.

CONCERT ANNOUNCEMENT

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**RALPH
LAWTON
PIANIST**

Tuesday Afternoon, April 17th, 1917
AT THREE O'CLOCK

- ... Programme ...
1. Organ Toccata and Fugue, D minor.....Bach
(Arranged for Piano by Ferruccio Busoni)
Intermezzo, Op. 116, No. 6.....Brahms
Gavotte and Musette.....d'Albert
 2. Sonata, B minor.....Liszt
Lento assai Allegro energico Andante sostenuto
Allegro energico Andante sostenuto
Allegro moderato Lento assai
 3. Reflets dans l'eau.....Debussy
Le Vent.....Alkan
Etude.....Bortkiewicz
Poème Satanique.....Scriabine
 4. Sonata, B minor.....Chopin
(a) Allegro maestoso
(b) Scherzo: molto vivace
(c) Largo
(d) Finale: presto i tanto

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Second Violin Recital
EDOUARD DER
with **EUGENE & YSAY**
GABRIEL
(by arrangement with R. E. John)
At the Piano **GASTON DET.**

PROGRAM
I
Sonata in A Major.....C. F.
II
Concerto for two violins.....J. S.
III
Concerto for Three Violins.....Viv.
IV
a. Deep River (arrangement by Maud Powe)
Coleridge Taylor
b. Menuet.....Mozz.
c. Melodie.....Gluck-Kreisel
d. Sarabande and Tambourin.....Leclair
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KINGSTON, N. Y., INDORSES PROPAGANDA

[Continued from page 3]

musicians deserve all the encouragement you can give them. Such an orchestra is a big civic asset. It advertises a community as no business or industry could!"

Then Mr. Freund referred to his generous reception by the Federation of Women's Clubs. He spoke in most appreciative manner of the work that Harry P. Dodge had done for years in advancing the progress of music in Kingston. Mr. Dodge had been untiring in his efforts to raise the standard of musical appreciation, and had been the means of bringing many well-known artists to Kingston.

"If a foreign community," said Mr. Freund, "had such a bright and talented lad as Earle Hummel, the young violinist whom we heard that evening, the town would be proud of him and would do everything in its power to help him and see that he had every advantage in the way of a musical education."

For nearly two hours Mr. Freund held the audience with the closest attention, his various stories being received with the liveliest interest, some of them arousing peals of laughter. His splendid peroration was followed by a remarkable demonstration. As the audience dispersed many, including the vice-president and secretary of the Chamber of Commerce, which had been instrumental in bringing Mr. Freund to Kingston, came over and congratulated him

on the splendid message which he had brought and on the unquestioned benefit which would come to the musical interests of the city from his propaganda.

In the course of his address Mr. Freund referred to the local press, which had been particularly generous in reports of his career and public work and in welcoming him. The *Kingston Freeman* said:

"One of the most remarkable addresses ever heard in this city was delivered by John C. Freund. * * * In fact, the amount of history, musical and otherwise, presented delightfully, with many a touch of side-splitting humor, far exceeded not only anticipation but actual comprehension while listening to the speaker. It will take some time to assimilate all that he told the people of Kingston."

"But, after all, the gist and heart of the overwhelming message was the impressing of the fact that music uplifts, cheers, encourages and ennobles all who come under its sway, and for that reason we must do everything possible to foster and promote it in this great country of ours."

The *Kingston Daily Leader* said, in an editorial: "John C. Freund, editor of *MUSICAL AMERICA*, is one of the best informed men on musical topics in the United States. He is a spirited speaker, has a keen sense of humor and always holds his audience in the rapt attention. Those who fail to hear him will miss an instructive and interesting address."

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DECLARES CRIMINALS MAY BE CREATED BY PSYCHIC INFLUENCE OF EVIL VIRTUOSI

"Many of Us Should Be Careful What Artists We Hear" Warns Thuel Burnham, Who Points to Menace of Magnetic Waves at Concerts—Performer May Be Victim of Malignant Hypnotic Powers of Unfriendly Listeners—Exploiting of the Child Wonder a Downright Annihilation of Talent, Protests the Pianist—The Dual Personality a Phenomenon of the Recital Platform—How a Boy Prodigy "Came Back"

IN these days of beef-brawn virtuosity and coolly confident opinions on machine-guns and music it is more or less of a relief to discover at least one member of the artistic hierarchy who is not altogether beclouded by the miasma of musical materialism. Thuel Burnham is his name, and he is a pianist; when he publishes his profoundly pathetic autobiography the title-page might read: "The Spiritual Adventures of a Virtuoso: The Rise, Fall and Re-Creation of a Child-Wonder Who Was Robbed of His Boyhood; His Final Triumph." We have no permission from Mr. Burnham to make mention of the curious details of his Dantean descent beyond his silent indication that he would not object if we would hoist a danger-signal as a warning to others—a banner aflame with the legend: "Danger! KEEP THE WONDER-CHILD FROM THE PUBLIC! DANGER!"

Ruskin's recipe for the popular novel was "Kill a Baby" (that was in the naive age; now it is "Betray a husband—or wife"). Mr. Burnham's revised recipe is "Kill a Boy" and make a virtuoso. And now to talk about psychic control, hypnotism, jail, and the sufferings of child-wonders:

Arraigns the Exploiters

"A few days ago I looked at the vast stage of the Metropolitan Opera House and began to wonder, Was it really me, was I the little fellow who played the piano in this great theater, ages and ages ago?" This was at the end of two hours' conversation. The young pianist who played "ages and ages ago" spoke of those early days of recitals and concerts and triumphs.

"It is criminal, yes, criminal! I mean to exploit youth, to encourage a young lad who has the gift of God, to make a public exhibition of himself.

"I would positively forbid this exploiting of 'child-wonders' if I had the power," continued Mr. Burnham. "I would not permit the child to appear in public before the age of, say, twenty-one. Why should he? Very, very rarely, is it worth the cost. The average boy is ruined by the effect of the public life; the physical and mental strain unfits him for a future career. He is robbed of his boyhood, cheated of his education—and for what? To become a blasé, indifferent (perhaps, technically, remarkable) musician, who is satiated with success, a man who is cynical and suspicious even of adulation, a pitiful figure who has no further incentive to develop himself or his art. Of course, some souls of genius survive the fiery ordeal, but the greater majority of rising talent is crushed by this premature career.

"The young, embryo artist is in most instances a wonderfully delicate, sensitive organism, extremely susceptible to every influence. Psychically, he is unprotected and unarmed."

Hypnotism and a Pianist

This led us into discussing the peculiar psychic traits of certain famous artists. For example, he told of a gifted little woman noted for her "atmospheric" recitals, whom he met while both were studying in Paris. She was known as a good hypnotic subject and was repeatedly hypnotized by her friends. A woman



Thuel Burnham, the Piano Virtuoso, Who Tells a Remarkable Story of Psychic Control—View of the "Prodigy Who Came Back," Musing on His Dual Personality Doctrine—A Scene Near Boston—But You Will Have to Read About This

of great steadfastness of character, she gradually ascended to an eminent position as a virtuoso.

"This condition of passivity," continued Mr. Burnham, "is necessary to an artist. He must appear on the platform in this negatized state, otherwise he fails to establish himself *en rapport* with his audience. I could exert my will and ward off this concentrated flow of magnetic force, but if I did completely protect myself I would at once lose the sympathetic attitude of the auditors. The phenomena of the negative and positive poles must be recognized in the recital hall.

Open to All Influences

"Most artists know this, consciously or unconsciously, even if they do not discuss it. To make it still plainer, the artist must throw his psychic doors wide open when he appears before his audience. He is virtually at the mercy of any influence, he is amenable to any suggestion strongly projected.

"If you were at the recital of Lester Donahue the other day, you know that this fine artist stopped suddenly while playing. Why? Some disturbing element, some unsympathetic influence in Æolian Hall flashed its unwelcome waves on the exposed psychic organism of the recital—and the performance stopped. I can appreciate the situation exactly.

"The presence of a cold, critical person like a critic would distress an artist immensely if the psychic waves emanating from such an unfriendly listener registered on the sensitized, exposed self of the performer.

Effect on Hearers

"On the other hand, certain of the listeners are influenced to a remarkable degree by the music of the performer. Certain artists have a spiritualizing, wholesome effect, their music finds lodgment in the holiest accesses of the susceptible auditor. I remember that as a boy I could never hear Ysaye without passing through a hurricane of sensuous emotions. My parents would complain of my conduct and I would answer, 'I can't help myself, I heard Ysaye.' Many of us should be careful which artists we hear! A race of recreant men, women and children could be created by evil virtuosi of sufficient psychic strength.

Or we may have created a race of saints. "Think of a child being engulfed in this psychic ocean—and understand why I pray that we will become sensible to the need of protecting these tender souls.

Two Separate Personalities

"I spoke of the artist's 'exposed self,' taking it for granted that there exist more than one self. And I mean this: The virtuoso discovers that he has two separate personalities, or one self viewing the other. I play, let us say, wildly, tempestuously. Yes, but I am always watching I, if the I's become confused or merged, then my playing suffers. I have found that this truth is in the possession of many. I remember the days in Vienna, several years ago, when Isidora Duncan had Vienna burning with excitement. One night, I recall, the crowds smashed the doors of the Opera House to see the artist. She never danced so maddingly, so hotly, furiously. I was sitting next to the stage. Suddenly, in one of her most impassioned moments she leaned over to the conductor and whispered in a calm and collected manner, 'Schneller, bitte, schneller' ('Faster, please faster'). That is, one self was impassioned and the other was perfectly calm. Sarah Bernhardt also follows this principle, and so do a host of others. The danger is that this carefully calculated preparation might reduce the performance to a matter of mere routine—the intangible Something fails to enter the soul. However, the audience seldom detects the difference between preparation and inspiration, except the very, very few who really understand and feel."

Sixteen Years Abroad

Burnham, it will be observed, is Europeanized—but, only to the extent that his latent Americanism has been unchained and liberated. He stands a cosmopolitan in the highest sense of the word. He recalled his sixteen years abroad, in Paris (where his home is now silent and neglected), in Vienna, in London and Berlin, working with Leschetizky, sixteen years of study, concert-giving, gall, nectar. Three years of his life must remain a sealed book. In this period he bridged the almighty chasm between the shadowy land of precocity and the secure shores of artistic self-realiza-

tion. How the leap was made is known only to Burnham.

Bridging the Gulf

We were privileged to look over the manuscript of his informally tossed-together autobiography, which resembled in form and style the aphoristic utterances of Nietzsche, and no less waspish in its bitter contemplation. It is absolutely pathetic to read the reflections of Burnham, the boy virtuoso; his calling was of his own choosing ("No use to try to do anything," said Dr. William Mason to the lad's father; "he has the music disease," and the little fellow went to Europe), but the concert life transformed him into another being. We skipped a half inch of manuscript pages and emerged from the wilderness into a sun-flooded, dazzling valley—this is the New Burnham, the artist of Faith, Trust and Hope.

"Do you know that I've been arrested many a time?" We looked up in amazement. This was his "other personality," his jovial *Daemon*.

"Yes, lots of times," he nodded, "for speeding. They captured me in Boston—you know that's the city where the critics sit in a row at concerts, notebooks and pencil in hand, scowling at the artist, including Philip Hale in his famous necktie—but I managed to square myself with the police. Here are some splendid pictures of the policeman who arrested me. No, no! Not for speeding on the piano—the critics, not the police, would attend to that—speeding in my machine!"

ALFRED HUMAN.

German Ship Musicians May Play On, Even When Vessels Are Confiscated

The seizure of German ships by the United States has caused panic in the camp of the musicians who have been giving concerts aboard the Vaterland. "What would happen to their band, their instruments, their concerts?" they asked. They named a committee to appeal to Collector Malone not to dump their musical instruments into the bay. The Collector, amused at their evident consternation, quickly acceded to their request. The instruments reached Ellis Island in safety and the musicians were happy.

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Read What the Critics Say:

NEW YORK'S NEWSPAPER VERDICT

New York HERALD (Paul Morris).—It has the elements of a popular success—catchy music, always pleasant and flowing—humorous situations and well orchestrated. The sextette near the end of the second act and the duet between Chaucer and the Prioress in the third brought prolonged applause. Few will refuse to admit that the Metropolitan's latest production is agreeable and melodious.

New York TIMES (Richard Aldrich).—No need to be ashamed to be classed with comic opera, of which the list is headed with "Die Meistersinger" and "Falstaff." De Koven has attempted to follow nobody else; not Wagner or Strauss, nor Debussy or Stravinsky. We risk nothing in saying that the score will be scrutinized in vain for the trace of any "influences" such as theirs or of any others. The music of The Canterbury Pilgrims flows freely and easily in well approved formulas and is characteristic of the composer as we have known him. The orchestra has an almost continuous melodic flow. There are passages of vocal melody as of orchestral that have real charm. The orchestration is strikingly good. It is transparent, rich, discreet and often finely colored.

New York SUN (W. J. Henderson).—The libretto has dramatic value and high literary quality. It is a good comedy. The composer has caught the spirit of most of the scenes and has written music which discloses exquisite sentiment, and a singular felicity in the gracefulness of its melodic style. Happy creations of atmosphere created by good voice writing and discreet orchestration.

New York GLOBE (Pitts Sanborn).—Mr. De Koven's music had in general a crystalline presentation, and it is as uncryptic music as if Debussy and Reger, Stravinsky and Schoenberg had never lived. In the mastery and easy use of his style, Mr. De Koven in this opera surpasses any of his predecessors. The song hit is bound to be the "Eglantine Waltz." It is easy to prophesy that its lilting measures within a month will be played in every restaurant of our town where music's to hear, and there is a sextette calculated to jump the house to its feet at any performance. The sextette from "Lucia" is perhaps richer in melody and in harmony, but that antiquity lacks the stupendous unison effects the six Canterbury Pilgrims "put over" with such stunning punch. An audience of great size greeted the new opera and applauded its progress copiously.

New York EVENING SUN (The Listener).—New opera of De Koven and Mackaye warmly received at Metropolitan. Tuneful music coupled with book of fine literary flavor. It delivers itself of a string of semi-preciously jeweled duets on the subject of universal passion. It never loses a certain sunniness which exists quite

apart from the limelights. The cheer of the story, the charm of the words, the graceful tunefulness of the score, will assure it a continued appreciation.

New York WORLD (Pierre V. R. Key).—This newest American-made opera reveals qualities which carry a popular appeal. The method employed by Mr. De Koven, in both his melody and instrumentation, is certain to find favor. The work has all the musical lightness desired; a lightness fitting the story Mr. Mackaye fashioned.

New York TRIBUNE (Grenville W. Vernon).—Mr. Mackaye has produced a play which is gracefully written and which has fancy and charm. Mr. De Koven has written neither in the style of Wagner, Strauss or Debussy. He has given us frankly the old De Koven music that is spontaneous, tuneful, graceful. In the score there are several resounding choruses and the love duet possesses real beauty.

New York TELEGRAPH (J. H. Raftery).—The Canterbury Pilgrims proves a success. Mackaye libretto brilliant; fitted with memorable music; is a work of great beauty and there is inspiration and sweeping onset in the music.

New York TELEGRAM (Robert G. Welsh).—Of the several operas by American composers produced in a liberal and enterprising spirit at the Metropolitan Opera House, the latest, "The Canterbury Pilgrims," given for the first time last night, is an assured popular success. Reginald De Koven wrote the score that has been thus honored, and he put into it that De Koven magic which made "Robin Hood" unforgettable. And Percy Mackaye's libretto has better literary quality than is usually found in opera books.

New York EVENING WORLD (Sylvester Rawling).—The Alleluia chorus is fine, thunderously sonorous, combining with the expression of devotion the spirit of "Love is Lord of Spring." Splendid, too, is the finale as the procession enters Canterbury Cathedral. In fact, Mr. De Koven throughout the opera furnished a worthy orchestral cushion.

Brooklyn EAGLE.—The "Eglantine" Song will be on half the pianos in the country and on many records before the year is out, while the "Some Other Star" duet for soprano and tenor and the lovely sextette in the second act will follow a long succession of popular operatic excerpts to the concert stage. Mr. Mackaye has written one of the best librettos in the range of operatic literature. Mackaye and De Koven have written a stirring opera which promises to be widely popular. The opera is genuine De Koven and might be described as "Robin Hood" grown up.

PHILADELPHIA'S NEWSPAPER VERDICT

Philadelphia PUBLIC LEDGER.—The composer has written music of unflagging tunefulness. The choruses went with rousing effect. The sextette that closed the second act was one of the most effective numbers.

Philadelphia NORTH AMERICAN.—Mr. De Koven has written a constant flow of melodies. They are everywhere in the score and are mostly good. He has not embraced modern theories of leit-motif; the nearest he has come to this is labeling certain characters and scenes in the fashion of Massenet.

Philadelphia TELEGRAM.—It is distinctly good music, skillfully contrived and admirably orchestrated. Mr. Mackaye's book, too, is far superior to most librettos. It is oftentimes more than good, and singable, to boot.

Philadelphia RECORD.—Music that trips lightly along, that is always melodious and that seems well fitted to the story of Percy Mackaye—who has provided an excellent libretto—characterizes the work.

Philadelphia INQUIRER.—It is indeed a pleasure to recognize the merit and attractiveness of Mr. De Koven's music. Sincerity, spontaneity and a straightforward simplicity are the salient characteristics of an ornate and sparkling score. The librettist has made an effort to preserve the local coloring in which the poem is so rich.

Philadelphia BULLETIN.—De Koven's music is easy, graceful and melodious. In its own way, it has a grandeur of its own and promises to grow in favor.

VERDICT OF THE MUSICAL PRESS

New York MUSICAL COURIER.—Mr. Mackaye deserves credit for writing a book which is more effective than that of any of the operas in English heretofore given at the Metropolitan. The lines often have a delightful flavor. He has taken special pains to make the text as singable as possible. Mr. De Koven succeeded in writing a light, fanciful, bright, fresh, charming, naive, simple, honest and straightforward score. There is no ground except for praise and admiration. It is a distinct sign of good health in the state of criticism in the New York dailies to see that there were only two grouchy dissenters from the unanimous chorus of approval.

Chicago MUSICAL LEADER.—Mr. De Koven writes with fluent, flowing pen and this is the first impression one receives from "The Canterbury Pilgrims," along with which goes a sigh of relief that he has not strained himself out of his own tuneful tendencies for the purpose of doing something modern. There was also gratification that Mr. De Koven and Mr. Mackaye took the subject in which they found pleasure.

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CINCINNATI

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Dear MUSICAL AMERICA:

War with Germany!

But a few years ago such a thing would have appeared incredible. It seems but yesterday that the late Professor Hugo Münsterberg, of Harvard, stood up, at the banquet given at the Plaza Hotel to further the publication of a fine edition in English of the German classics, and declared that it was more fitting that the United States should celebrate an unbroken friendship with Germany, which had always been well disposed, than that it should do what it was doing then, celebrating a long period of friendship with England.

War with Germany! It sounds the death knell of so much good will between the two peoples. It brings so much of sorrow, indeed, of agony, into thousands of homes of Germans, or those of German descent, and to whom this country owes so much of its solidity, its progress, its material welfare, and, indeed, of its culture.

To think of the Germans, the good-natured, kindly disposed, music-loving hospitable Germans, as enemies! It seems almost impossible. And yet the events of the last three years have shown us a Germany that we cannot understand; unless we draw a sharp line of division between the German people, as we know them here, as we have known them abroad in their homes, and the cold-blooded, remorseless military autocracy, which has plunged the world into the most savage, most brutal and bestial struggle it has ever known.

And what of music, in which the Germans have enriched the world, not alone through their composers, but through their musicians, all the way from the humble, painstaking, conscientious music teacher, the unassuming musician in band or orchestra, up to the great executives and singers who have enthralled us? What should be our attitude?

If we are true Americans, true to our own ideals, true to that government of the people, by the people and for the people of which we have boasted, let us go into the conflict with no feeling of animosity, of revenge, even for the unnumbered wrongs that have been committed upon us and our people. Let us go into the struggle with the single purpose to maintain the essentials, as well as the spirit, of Democracy; for it is Democracy that is now not merely on trial, but at stake.

The conflict between Democracy and a cold-blooded, remorseless military aristocracy was inevitable!

Part of our purpose should be to free the German people from the despotism to which they have been subject, to remove the scales from their eyes, to let them realize how they have been misled by their leaders. With the tens of thousands of German birth and descent now in this country who must to-day be suffering bitter anguish, the right decision will be all the easier if they realize that, after all, the choice is not between their adopted country and the Fatherland, but that they are called upon to stand up fairly and squarely for the country which has given them not alone freedom from a menacing and soul-destroying militarism, but opportunity to win success and enjoy the fruits of their labor, such as they never could have obtained at home, for if they had been able to obtain such opportunity and protection at home they never would have come to the United States.

Already there is agitation to resent upon the thousands of peace-loving Germans and German-Americans in this country the just grievances we have against the Teutons in Europe. Germans are being discharged from service. The German merchant and storekeeper is losing his trade, just as the German clerk is losing his job. That is certainly not the American spirit. That is the spirit of the old world racial antagonisms and animosities. It is not the spirit of the new world. It is not in line with the colossal figure which holds out the torch of liberty to the world as it illumines the great harbor of New York.

If, as some extremists have already suggested, from the public platform and in the press, we should henceforth refuse to listen to German music, to the German singer and player, are we not following in the footsteps of the nations abroad? Would we not follow the example of Germany, which refuses to listen to the works of the French, of the Italians and English, while it sings a hymn of hate?

Music is the universal language! It whispers to us of immortality! It is the one thing, therefore, that should help to allay animosities and bring us together.

Alas that we, the most pacific nation the world has ever seen, are forced to take up arms in self-defense! But in this hour of trial, of stress and strain, let us be guided, certainly so far as German music and musicians are concerned, by what the Germans have given to the world, as well as given us. Let us not forget that it was not till after '48, when the great German emigration to this country started and sent us the German musician and music teacher by the thousand, that we really began to be a music-loving people. The previous English immigration, the Pilgrims, and later the Puritans, had frowned on music, had denied it even a place in the churches.

In the great development of an interest in music, and, indeed, of a love for it, was it not the Germans who led? And who was it that decades ago gave them the necessary support? The German piano manufacturers, the German piano dealers, who spent millions, in the course of years, to sustain the opera, concert companies, traveling artists, music teachers, music schools. Let that never be forgotten!

There is, however, another phase to the situation, and that I find discussed in an editorial in a recent issue of the *New York Globe*, which editorial was presumably written by the paper's talented musical critic, Pitts Sanborn. The editorial calls attention to the fact that Otto Goritz and Johanna Tauscher-Gadski are still announced for appearance at the Metropolitan Opera House. The reason the *Globe* considers their continued presence on the stage of our leading opera house to be an insult is that to which I alluded some time ago, in your columns, when I referred to the report which had become current to the effect that, at the time of the sinking of the *Lusitania*, Otto Goritz, the well known artist of the Metropolitan company, had composed and sung a ribald song of satisfaction, at a social function given by Mme. Gadski and her husband, Hans Tauscher. No denial was made by the interested parties at the time. Though now, somewhat belated, Mr. Goritz is out with a card in which, while admitting that he did sing "an extempore, comic, topical song" at Mme. Gadski's New Year's Eve party, it was "not ribald and could not have given offense to the many Americans present." Evidently some of the Americans present did not agree with Mr. Goritz's estimate of the song, for it was through them that the incident became known. However, as the editor of the *Globe* laconically remarks, "Herr Goritz's own conclusion regarding his song does not meet the case. The song itself is the best evidence!"

Furthermore, the *Globe* states, evidently with authority, that at the time Captain Tauscher had been acquitted of the charge that he was connected with the attempt to blow up the Welland Canal, he had declared that henceforth he should dedicate his life to vengeance on the American people. It has long been believed that Captain Tauscher, who represented the Krupp concern of Essen in this country, the largest manufacturers of munitions of war, probably, in the world, had been a secret representative of the German Government here, and that it was through his hands that vast quantities of munitions were shipped to Mexico and used there against our troops and our citizens. Through these and other operations Captain Tauscher became a millionaire!

We also know that, at the time of her

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 70



Frederick Stock, who succeeded Theodore Thomas as conductor of the Chicago Symphony Orchestra and has maintained the high standard which that great conductor established once for all in this country.

husband's arrest, Mme. Gadski was quoted as expressing herself with undisguised hatred to this country and our people, though later she stated that she had been misquoted.

For the sake of argument, let it be admitted that all the charges brought against the two German singers and against Mme. Gadski's husband are well founded. Is that any reason why we should refuse to listen to the music of the masters, to the music of Beethoven and Bach, of Mozart, Schumann and Schubert? And suppose Hans Tauscher did operate behind the skirts of his wife; is that any reason why we should banish from our concert rooms and our opera houses all other German singers and players?

Let me go further and add that even if, as will probably happen, misguided Germans, or those of German descent, now in this country commit acts of violence, of outrage, should that impel us to wreak vengeance upon the millions of peace-loving, industrious, honest Germans who have lived among us and helped build up our country? If we do it, then our civilization is on the same low plane as the so-called *kultur* of Germany, which stands for the wanton destruction of property and life, the murder of children, the outraging of women, and all the accumulated horrors of which this war has been prolific.

If we take the position that we are the champions of democracy, of a higher civilization, of nobler ideals in life, let us prove it, never mind what happens, nor how great the provocation!

There is always a humorous side even to tragedy. This was afforded by a recent letter to one of the great dailies, written by a man who demanded immediate action by the Mayor, looking to the suppression of "dot leetle German band" which played near his apartment regularly once a week "Deutschland über Alles" and "Die Wacht Am Rhein," and added insult to injury by demanding pay for the performance.

Personally, I would not abolish the

band because it played these German patriotic songs. I would get rid of them because of the infernal manner in which they play these songs and indeed all others persistently out of tune, and so suggest thoughts of murder in the most pacifist breast.

With regard to the attitude of the mass of the people towards the war that is upon us, some idea may be gotten through their behavior at the "movies." Displays of the American flag, pictures of the President, pictures of marching troops, of the organizing of the Red Cross, pictures of our fleet, pictures of the Boy Scouts, elicit unquestioned enthusiasm, unaccompanied, however, by any display of hostility to anything that savors of Germans or Germany.

It is noticeable that there is almost apathy with regard to another issue of grave importance, namely, the Japanese problem, which is being exploited in the "movies" by a series of patriotic appeals in the way of a story entitled, "Patria," which is being particularly boomed by the Hearst newspapers. These pictures are unquestionably designed to arouse the public mind to the imminent danger of trouble with Japan. This country is depicted as being permeated by Japanese spies, who are, of course, virtually working as much in the interest of Germany as in their own.

Now, whether the people do not consider the danger to be real, or at least imminent, it is certain that they have so far shown little interest in the matter. Some of this may possibly be due to the overwhelming importance of the issue with Germany. Some of it may be due to the fact that the leading actress, a former well known dancer, is woefully deficient in dramatic power. Whatever the reason, the audiences are quick to respond to any patriotic appeal but seem absolutely apathetic with regard to the likelihood of our being embroiled before long with Japan, a danger which those who have studied the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

question, especially in its relations to the States on the Pacific Coast, have long considered to be a very real one.

They tell me that the recent attack on the New York Philharmonic Orchestra and its painstaking, talented conductor, Josef Stransky, never would have been made had not Mr. Villard, proprietor of the New York *Evening Post*, who is the president of the New York Philharmonic, announced at the dinner at which the seventy-fifth anniversary of the society was celebrated, that it was out to raise a large endowment fund. They tell me that, at that dinner, among the invited guests were Mr. Aldrich of the New York *Times*, and Walter Damrosch, the conductor of the New York Symphony Society. The conclusion is drawn that had not Mr. Villard incautiously given away the purpose of the Philharmonic directors to get a big endowment fund, the same courteous and appreciative treatment that has hitherto been given the New York Philharmonic in certain leading New York papers would have been continued. Whether this be so or not it does seem peculiar that the very papers which for years past, indeed from the time Mr. Stransky became conductor of the Philharmonic, and when certainly the orchestra was not up to its present standard, gave it and its conductor hearty support and appreciation, should, all of a sudden, turn in the other direction.

They tell me, too, that at a recent meeting of those interested in the Philharmonic a lady of social standing stated that she had been informed, on reliable authority, that Mr. Higginson, and those interested in the Boston Symphony, would never engage another German conductor. True, there was no intention of cutting short the term of Dr. Muck's leadership, but that when that expired, no German would be selected to fill his place. Furthermore, the lady stated that she had information to the effect that Mr. Higginson, the multi-millionaire who has been supporting the Boston Symphony, had become tired at the lack of support given this great orchestra by the Boston people, and that it might result in its being disbanded later on.

You have, I believe, already taken the matter up and secured an emphatic denial of any such purpose on Mr. Higginson's part. At the same time, it is undeniable that the Boston people have not given Mr. Higginson and the Boston Symphony Orchestra the financial backing that they should. In other words, they have virtually permitted Mr. Higginson to bear the burden almost alone, that is, in the way of meeting the deficit which seems, at present, inevitable with such undertakings.

For years, as we know, there has been considerable difference of opinion as to what should be considered the American national anthem. Some claimed that it should be "America." Others that it was unquestionably the "Star-Spangled Banner." Others, indeed, thought that the greatest enthusiasm was aroused by the playing of "Dixie," while some thought, and with good reason, that "The Battle Hymn of the Republic" is entitled to the honor. At the present time there seems to be a strong disposition to single out the "Star-Spangled Banner" as the most appropriate and typically American anthem. Objection to "America" is made on the ground that while Samuel S. Smith's words are inspiring, the air of the song is nothing but the English anthem, "God Save the Queen," and the Austrian national hymn; consequently that while the words are different from those of the foreign anthems, the music is the same. One thing is certain, that whichever of these well known songs is finally selected it should be given the same honorable, and, indeed, courteous treatment that prevails in other countries when the national anthem is played. It should not be made part of a medley with other tunes, which, as a recent editorial in the New York *Evening Sun* states, "reduces it to the level of a popular song, confuses the auditors, and generally robs the music of its dignity and of its significance."

The story of "Lakmé," which has been revived, principally on account of Mme. Barrientos, deals, as you know, with the love of an English officer, out in the East Indies, for a sweet little Hindu maiden. In the opera there are

two officers, represented at the Metropolitan by Giovanni Martinelli, one of Signor Gatti's splendid young tenors, and de Luca, the distinguished baritone. They appear on the stage in what the costumer of the opera, no doubt, thinks is or was the correct uniform. Thus the two Italians strut about in flaming red coats and white helmets, in addition to which each carries a thin little cane.

I have been wondering how long it would be before somebody, if not one of the musical critics, would expose the ridiculous nature of these uniforms. As the costumer of the Metropolitan might have learned from the "movies" which have been showing marching British regiments in the East, he would have seen that in the tropical countries the officers, like the men, wear white uniforms. In the next place, they wear large white helmets carried squarely on the head, and not little white derbies stuck on the back of their heads. Then, too, it is the "tommies" or common soldiers only who carry a natty little cane. The English officers do not. Officers in cavalry regiments, I believe, may carry a riding whip, but that is only when they are about to mount a horse, or when they are coming from duty or parade. The incongruity of the costume of these officers was referred to by Max Smith of the New York *American*.

The matter has some little importance for the reason that the management of the Metropolitan prides itself upon being absolutely correct with regard to all details of costume.

Anyway, it is pretty hard for two Italians from the South to present with any degree of naturalness, the studied, laddish, nonchalant attitude of the English officer, especially in the mid-Victorian era, who, however, when it comes to fighting is suddenly transformed into a cyclone of energy, directed with a coolness which has given him a deserved world-renowned reputation for courage!

When the trouble between this country and Germany began to be acute there was considerable discussion in musical circles as to the good faith displayed by Otto H. Kahn, the chairman of the board of directors of the Metropolitan, and one of the most conspicuous figures in musical as well as banking circles in this country, in changing his allegiance to citizenship in the United States.

There was a good deal of criticism of Mr. Kahn some years ago when he went to England and was understood to have established himself there with the purpose of being elected to the English House of Commons. The story then was that he was a renegade American, like William Waldorf Astor. Now, as a matter of fact, though he has lived in New York for over twenty years, Mr. Kahn was born in Germany and served for a year in the German army. From Mannheim, where he, for a time, was connected with the banking house of his father, he went to the London branch of the Deutsche Bank, where he remained for five years, and became a British subject. Consequently, when Mr. Kahn came to this country, and later became a resident, he was really a British subject; and therefore, when he went to England at the time referred to, he simply returned to the country of which he was a subject. Furthermore, I believe it is but proper to state, as Mr. Kahn has considerable importance in the musical world, that he declared his intention to become an American citizen some time ago and before the war in Europe broke out. For that reason his determination in the matter has no relation to the war. It is simply the result of his evident conviction that he is, and has been practically for over twenty years, an American citizen.

Reinold Werrenrath, to whose artistic career you have made frequent and laudatory reference, seems to have made a great success at the recent performance by the New York Oratorio Society of Bach's "St. Matthew's Passion." The reason of the enthusiasm was not merely that he sang the music finely and with evident understanding, but that his diction was so clear, which is so important in singing recitative.

It was this clearness of diction which, among other things, some time ago drew my attention to Whitehill, now with the Metropolitan. To my thinking, clearness of diction, especially in oratorio, is a primary requirement, and therefore those singers who, like Mr. Werrenrath and Mr. Whitehill, in addition to having a fine presence, musicianly understanding and a splendid voice, sing the words in an intelligible way, are to be warmly commended. They go far to show that English is a singable language; and they also go far to demonstrate the arrogance and indeed stu-

pidity of those of our American singers who insist that, after all, the words amount to very little and that all the public cares to hear is the beautiful tones that come from their throats.

John McCormack, D. F. McSweeney of his management and another gentleman were standing in the lobby of the Metropolitan Opera House, the other afternoon, when a lady in a great state of excitement came up to them and said:

"Perhaps one of you gentlemen would be so good as to tell me what nights Caruso or McCormack is going to sing? I dearly love to hear Caruso, but I think I'd rather hear McCormack, for down in Texas, where I come from, we think McCormack is just a god! Of course," said she, as McCormack blushed and moved to the door, "I may be prejudiced in the matter, and maybe I have talked to the wrong people, but, you know, we Irish are so impetuous."

"Well," said McSweeney to her, "McCormack is not singing now at the Metropolitan Opera House, so you can't get tickets to hear him sing here, but there are other places where you can hear him sing, as he is soon to give a concert. By the bye, do you see that gentleman going out of the door? Well, that is McCormack himself."

"Glory be!" exclaimed the lady from Texas, "have I been so near him without looking into his eyes?"

Mme. Geraldine Farrar still manages

ARTHUR HACKETT STARTS HIS TOUR WITH ZACH ORCHESTRA

ARTHUR HACKETT, the American tenor, begins on April 20 his spring tour of four weeks as soloist with the St. Louis Symphony Orchestra, Max Zach conductor. On March 20 he appeared with the St. Louis Pageant Choral Society in its performance of Parker's "Hera Novissima."

Mr. Hackett is a distinctly American product. Born in Portland, Me., he first studied the violin in Worcester, and then studied singing with Arthur Hubbard of Boston, to whom he attributes much of his success. Without the aid of a European reputation, he quickly made his way to the forefront of concert artists, appearing with such organizations as the Boston Symphony and St. Louis Symphony Orchestras, and in the Worcester Festival.

Mr. Hackett's last important New York appearance was with the Boston

to keep a foremost place in the limelight. Not alone does she sing the "Star-Spangled Banner" now, at every available opportunity, but she gets plenty of notice in the press even when she doesn't sing it. Her "latest" came about because at an entertainment for the Junior Patriots of America in the Hippodrome on Sunday night, she refused to sing when she heard that Mme. Frances Alda was to sing Russian folk songs to the accompaniment of the Balalaika Orchestra. That part of the war between the two distinguished ladies, according to Mrs. Oliver Harri-man, one of the vice-presidents of the Junior Patriots, appears to have come about because possibly Mme. Farrar saw the posters, which would mean that perhaps Mme. Alda's name was ahead of hers, or in bigger type.

If there is a cause for trouble among artists, it is the question of type. You may not believe me, but I have seen a certain distinguished tenor, not now singing here, measure with a foot-rule the type in which his name was put up outside the opera house and comparing it with the size type of the name of another artist on the same poster.

However, besides type, there are other troubles, of which a conspicuous instance was afforded, in the olden days, when a certain Italian tenor of the highest rank, refused to sing at a benefit with a French tenor, on the ground that the French tenor sang through his nose!

Your
MEPHISTO.

Symphony at Carnegie Hall, on March 15, when he was heard in the tenor solos in Liszt's "Faust Symphony," in which he also sang successfully when the Liszt Symphony was given in Boston last December.

So instantaneous was Mr. Hackett's success after his appearance with the Boston Symphony last year, that he was engaged for a recital tour with Geraldine Farrar. He later appeared again with the Symphony on the same program with Mr. Paderewski.

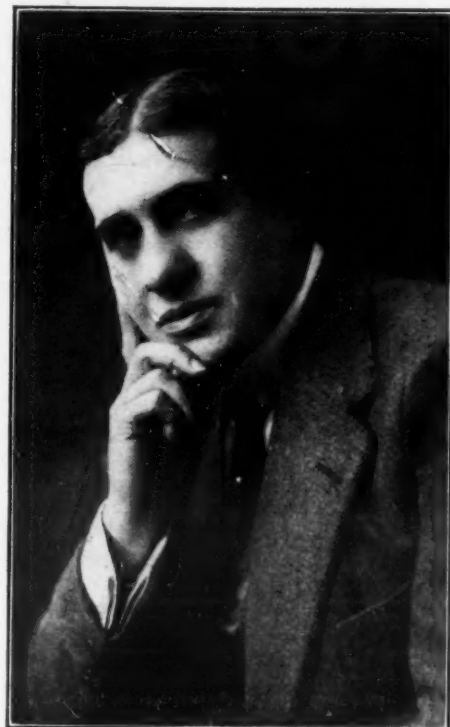
The gifted tenor has secured a number of important engagements for next season through his New York managers, W. R. Macdonald, Inc.

From the boy who had to grub for a living, working for a time in a public library and snatching every leisure moment for study, Mr. Hackett has come to be one of America's most popular and representative young tenors.

CAVALIERI MURATORE



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PERSONAL ADDRESS: HOTEL NETHERLAND, N. Y. C.

SEEKS NEW WAY TO SERVE AMERICAN MUSIC

Sinfonia Musical Fraternity Appoints Committee to Determine What "Large and Definite Service" It May Render to Our Musical Advancement—National Scope of Body Which Started with a Club of Fourteen Young Men in Boston Conservatory



Convention group of delegates representing fifteen chapters of the Phi Mu Alpha-Sinfonia Fraternity of America. Left to right, bottom row: Arthur Byers, George A. Leighton (Supreme Historian), George Kattenhorn, Charles Quinn (Supreme Secretary-Treasurer), F. Otis Drayton (Supreme President), Burleigh Jacobs (Supreme Vice-President), Burnett Jordan, Daniel Burke, S. W. Horton, Leonard Watson. Second row: Martin Finn, B. D. Gauntlet, William G. F. Schmidt, Ralph Well, Clair Tarwood, William Tallentire, Bert Moore E. M. Steckle, A. C. Howell. Third row: Louis Schwebel, O. D. Kellogg, Leo Paalz, J. P. Twiddle, Donald Kissane, Jack Hundley, William Meldrum, Mead Crooks. Top row: Frank Tabor, Robert MacClellan, Otto G. Stahl, Luther Davis, Chester Fleming, Ralph Curtwright.

IN furtherance of its purpose, "The Advancement of Music in America," the musical fraternity Phi Mu Alpha (Sinfonia) appointed a committee at its recent Cincinnati convention with this object: "To seek some large and definite service which the National Sinfonia may render to the cause of music in

As to a name for the fraternity, the fourteen young men appealed to the director of the conservatory, George W. Chadwick. It was the Symphonica Club in Leipsic, of which he in his student days abroad was a member, that suggested in his mind a similar name for the club. So this American composer became later not only an honorary member of the Sin-

himself and to others that it is quite as much an art as medicine, law or theology is a worthy profession; it has brought to a local community the best music America affords and so educated the townspeople to appreciate and demand the best; it has inaugurated and carried out four annual competitions for American citizens for the best composi-

or both, (4) male chorus or mixed chorus with organ or piano accompaniment or both. The prizes have been gold medals and certificates of honor. The judges have been such musicians as Harold Randolph, Arthur Foote, George W. Chadwick, Arthur Shepherd, Gustav Strube, Louis Victor Saar, Frederick Converse, Edgar Stillman Kelley, Dr. Hugh A. Clarke, Albert A. Stanley, Peter C. Lutkin and Horace Whitehouse.

In the way of fostering a loyalty to the Alma Mater, the fraternity has also done a great deal. One chapter has a large scholarship fund; several have regular meetings for all the young men in the institution, regardless of fraternity ties; many present in special concert and public performance in their schools programs of original compositions by Sinfonians.

The Sinfonia Fraternity's honorary membership makes up a notable list, with such musicians and patrons of music as David Bispham, Carl Busch, Charles Wakefield Cadman, George W. Chadwick, Dr. Hugh A. Clarke, Gilbert Reynolds Combs, Frederick S. Converse, George B. Cortelyou, Louis C. Elson, Frederic Shailer Evans, Julius Fleishmann, Arthur Foote, John C. Freund, A. J. Gantvoort, Leopold Godowsky, Wallace Goodrich, Henry K. Hadley, Victor Herbert, Henry L. Higginson, Edgar Stillman



Officers of the Sinfonia Musical Fraternity of America. No. 1—George A. Leighton, of Cincinnati, Supreme Historian; No. 2—Charles S. Quinn, of Philadelphia, Supreme Secretary-Treasurer; No. 3—F. Otis Drayton, of Boston, Mass., Supreme President; No. 4—Burleigh E. Jacobs, of Milwaukee, Supreme Vice-President

America; a service of such value and magnitude as to awaken in the chapters, in alumni, honorary members, in friends and the public in general, a fine enthusiasm for our work."

The committee appointed for the carrying out of this work was as follows: O. D. Kellogg, chairman, University of Missouri, Columbia, Mo.; Louis C. Elson, New England Conservatory of Music, Boston; John C. Freund, editor of MUSICAL AMERICA, New York City; Charles Wakefield Cadman, Denver, and Frederick Hohnberg, Dean of Fine Arts, University of Oklahoma, Norman, Okla.

The next national convention of the Sinfonia will take place in Chicago, Dec. 27, 28 and 29.

Start of the Fraternity

In the autumn of 1898 in the city of Boston, at the New England Conservatory of Music, there was banded together a small group of young men. It was Ossian E. Mills, for many years a trustee of the New England Conservatory, who inspired fourteen young music students to form a club. For years Father Mills (for so he is gratefully known) had been deeply interested in the social and moral welfare of students, particularly young men.

fonia Fraternity of America, but its godfather.

For two and a half years the Sinfonia Club flourished in Boston, attaining a membership of about one hundred. In 1900 these young men found a desire to know the students in other music schools as well as they knew those in their own. The first Greek letter national musical fraternity was about to come into being. The expansion fund of the Boston Sinfonia Club was twenty-five dollars, to be divided equally among three of the brothers: Ralph Howard Pendleton of Philadelphia, Henry H. Hall of Auburn, Me., and Percy Jewett Burrell of Boston, who were to visit three cities, New York, Philadelphia and Washington, and to remain there until a new chapter should be founded in at least one of them. To Pendleton belongs the distinction of launching the expansion campaign and the honor of founding the second chapter of Sinfonia—the one at Combs Broad Street Conservatory of Music in Philadelphia.

What has Sinfonia done to advance music in America? First, it has thought and talked about not only music in America, but *Americans in music*; it has exerted its influence toward having the man who studies music prove to

tions of a (1) trio for strings and piano, (2) string quartet, (3) male chorus with solo and organ or piano accompaniment

[Continued on page 11]

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No contemporary recital-singer has a larger following of charmed listeners than Mme. Gluck, and her excellent choice of songs plays a vital part in her success. The numbers included in this volume she has gathered from many sources; but they all serve to display the suave lyricism, the delicate nuances, and the arch humor of her captivating art. Portraits and an introduction from the pen of the singer complete the attractive features of the book.

A copy of "The Star Spangled Banner" for patriotic reasons will be sent free on request.

BOSTON NEW YORK

At Random, from the Year's Book of Criticisms

(FIRST APPEARANCE OF THE SEASON)

"ON ARTIST'S NIGHT, FIRST HONORS OF THE CONTEST FELL TO THEO KARLE."

(Worcester Post, following Worcester Festival)

"MR. THEO KARLE IS, IN MY HUMBLE OPINION, THE GREATEST AMERICAN TENOR OF TO-DAY."

(Herman Devries, critic of the Chicago American, formerly baritone of the Metropolitan, Covent Garden and La Scala and member of the French Academy.)

"KARLE, WHO APPEARED WITH GERALDINE FARRAR, IN 'CARMEN,' WON THE PRO-
NOUNCED FAVOR OF THE AUDIENCE, BEING RECALLED AGAIN AND AGAIN."

(Portland Express, following Portland Festival)

"CHALLENGED COMPARISON BY SINGING THREE OF THE BEST KNOWN OPERATIC
ARIAS."

(N. Y. Evening Mail)

"VOICE IS LUSCIOUS AND STYLE IRREPROACHABLE. HE CHARMED THE HOUSE AND
ENCORES WERE CALLED TEMPESTUOUSLY."

(Brooklyn Daily Eagle)

"KARLE, AS CERTAINLY AS THE SUN SHINES, IS THE SORT OF TIMBRE THAT
FLASHES ON THE HORIZON A FEW TIMES IN A GENERATION."

(Archie Bell in Cleveland Leader)

"HE SINGS WITH EASE SELECTIONS WHICH ARE THE DESPAIR OF ORDINARY
SINGERS."

(Utica Press)

"HE WAS RECALLED SIX TIMES AFTER HIS ARIA WITH THE ORCHESTRA."

(Dayton Herald)

"A VOICE OF EXTRAORDINARY POWER AND YET CAPABLE OF THE TENDEREST
DELICACY OF TONE WHICH CAPTIVATES HIS HEARERS."

(Cincinnati Enquirer)

"THE GREAT NATURAL BEAUTY OF MR. KARLE'S VOICE; THE POIGNANCY OF ITS
APPEAL, ITS FLAWLESS CANTILENA, HIS GOOD TASTE IN PHRASING, ARTISTIC
DISCRETION IN THE USE OF LIGHT AND SHADE -- IN FACT, HIS SPLENDID SING-
ING RECEIVED AN OVATION."

(Washington Post, Sat., March 31)

"THE CLOSING OF VERDI'S 'CELESTE AIDA' WITH THE VERY SOFT B FLAT, AS
DEMANDED BY THE SCORE WAS SOMETHING NOT EVEN HEARD FROM THE MATCHLESS
-----."

(Washington Star, March 31)

(THE TWO FINAL CRITICISMS ARE FROM MR. KARLE'S LAST APPEARANCE BEFORE
THIS ISSUE.)

ON MARCH 1ST HIS SEASON WAS COMPLETELY FILLED TO JUNE 8TH, WHICH DATE
ENDS 1916-17 SEASON.

SEASON 1917-18 WILL BEGIN WITH THE WORCESTER FESTIVAL AGAIN ON OCT.
3RD AND ENDS MAY 12TH, ON WHICH DATE MR. KARLE SAILS FOR AUSTRALIA FOR
A THREE MONTHS' TOUR.

DATES NOW BOOKING SEASON 1917-18

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RICHTER'S SYMPHONY GIVEN IN HOME CITY

"Darkness to Dawn" a Work of Decided Merit—Portland (Ore.) Orchestra Plays It Well

PORTLAND, ORE., March 27.—The closing concert of the regular season by the Portland Symphony Orchestra was given on Sunday afternoon with Waldemar Lind conducting. There will, however, be another concert next month in which the program will be made up of "request" numbers.

The feature of Sunday's concert was the symphony, "From Darkness to Dawn," composed by Francis Richter, who is a popular figure in the musical life of Portland. Although blind, he early showed signs of great musical ability and by the aid of generous admirers, was sent to study with the best masters in the Old World.



Francis Richter

That confidence in him was not misplaced was proved by the enthusiasm with which his composition was received on Sunday, when the vast audience voiced its appreciation of this symphony, which depicts the life of the composer, his struggle for a means to express the spirit of song in his mind and the happiness which musical education gives him by providing such a vehicle. It contains much pathos, but this is followed by merriment and is crowned by notes of conquest, indicative of the light which comes through education. The work was splendidly interpreted and the performance throughout was followed with intense interest. At its close, Mr. Richter was called to the stage and greeted with applause which continued several minutes after he had been led back to the box which he occupied with his mother.

The public spirit which prompted the development of Francis Richter's talent and the demand for and recognition of his work typify the temper of the West. It is predicted that this symphony will receive recognition elsewhere for its unusual merit.

Other numbers on the program were the "Mignon" Overture, Thomas; "Spinning Song" and Scherzo from "Midsummer Night's Dream," Mendelssohn, and "Scènes de Ballet," Glazounoff.

Lucien E. Becker gave an excellent program before the Monday Musical Club at Eiler's Hall on Monday. Mrs. Frank M. Taylor, soprano, sang at a luncheon given on Thursday by the Woman's Research Club. Her numbers were much enjoyed, as were the violin offerings of Albert Creitz.

The many friends of A. Musgrove Roberts, a former prominent musician of

Portland, are extending him their sympathy in a substantial form. He was recently seriously injured in an automobile accident in New York. A benefit concert was given last week under the auspices of the Oregon Teachers and \$300 has been sent to Mr. Roberts, who is among strangers in New York.

HELENA CLARKE.

JACOBINOFF MAKES HIS BOW TO CHICAGO PUBLIC

Violinist Has Successful First Appearance There in Recital with Mabel Preston Hall

CHICAGO, April 2.—For the first time in six months there was a dearth of important Sunday concerts in Chicago, there being only two yesterday. The break in the concert season will not come for a month or two, however, for the next few Sundays are crowded with musical events.

Mabel Preston Hall of the Chicago Opera Association and Sascha Jacobinoff, Russian violinist, gave a joint recital in the Blackstone Theater, before a crowded house. This was the young violinist's first appearance in Chicago and his success was emphatic. Hampered by a violin which required tuning before each number and by jerkiness of manner, he nevertheless made an excellent impression. He has adequate technique, a pleasing tone and a good deal of originality. The audience tried to make him repeat Reger's "Wiegenlied," which he played with tender beauty, but he seemed to prefer playing extras, with which he was generous.

Miss Hall displayed a rich soprano voice of true dramatic power and excellent quality. She was at her best in dramatic selections such as the "Abscheulicher, wo eilst du hin" aria from Beethoven's "Fidelio." Her program was tastefully arranged and unhackneyed.

The United Choirs of Chicago, made up of German male vocal organizations, sang in the Auditorium Theater under the direction of Karl Reckzeh. C. Gordon Wedertz was soloist on the organ; Hilda Matthey sang several songs; John Wiederhorn played the piano and Leon Sametini, the only one of the soloists I heard, played D'Ambrosio's "Serenade" and Zarzycki's G Major Mazurka delightfully. The choral work was done with good expression, and the last song on the program was "The Star-Spangled Banner," which these German-Americans sang with vim and enthusiasm.

F. W.

Cadman and Tsianina Visit Indian School in Tacoma

TACOMA, WASH., March 15.—Charles Wakefield Cadman, the famous composer, was heard Monday evening at the Tacoma Theater in a talk on Indian music. The visit of the Princess Tsianina and Charles Wakefield Cadman, the composer, to the Cushman Indian School during

their stay in Tacoma will be remembered long by the pupils and teachers of the institution. Tsianina won their hearts at once. She sang several of the songs which were given at the concert Monday evening at the Tacoma Theater, Mr. Cadman accompanying, and then gave a little group of children songs. A bass solo by Daniel Simmons, a young Yakima Indian, was greatly enjoyed by Tsianina, who is eager to encourage talent and ambition among her people. The school orchestra gave two numbers and then Tsianina sang "Ho, Warriors!" and "The Land of the Sky-Blue Water," and then stood watching the pupils file out in orderly fashion, waving them farewell.

A. W. R.

Want No Embellishments to "Star-Spangled Banner"

MILWAUKEE, WIS., March 27.—At the request of the local branch of the Daughters of the Revolution, A. C. Umbreit has presented to the committee on procedure of the Wisconsin Legislature, a bill prohibiting the playing of "The Star Spangled Banner" with embellishments. Attorney Umbreit believes the bill has good chances of passage, if it is reported by the committee. The bill, which was presented through Senator Platt Whitman, suggests that wherever possible both audience and musicians stand while the song is played.

"Exhibition of New Music"

A concert designated as an "Exhibition of New Music" was given at the Penguin, New York, on March 25, by Albert Sciarretti and Lassalle Spier. The new music was represented by the following program:

"Petite Suite," Debussy; "Burlesque," Op. 58, No. 6, Reger; "Tanzrytmen," Op. 41, Nos. 2 and 3, Paul Juon; "Epigraphes Antiques," Debussy; "Essence of Clown," Jeremiah Purre; "Scotch Dance," Algernon Ashton; "Second Suite," Rachmaninoff.

SEEKS NEW WAY TO SERVE AMERICAN MUSIC

[Continued from page 9]

Kelley, F. W. Kelsey, Peter C. Lutkin, Dr. Karl Muck, Emil Oberhoffer, Horatio Parker, Harold Randolph, Louis Victor Saar, Henry Schradieck, Albert Spalding, Leopold Stokowski, Frederick Stock, Frank van der Stucken and the late Eben D. Jordan and Theodore Thomas.

The Sinfonia Fraternity has not neglected the literary side of its existence. Three distinctive publications appear—Year Book or Phi Mu Alpha Annual (1901-1914), *The Sinfonian* (four issues a year), 1909, and two editions of a *Song Book*. The official colors of the fraternity are red, black and gold.

The national scope of Sinfonia is shown in a glance at the chapter roll: Alpha, New England Conservatory of Music, Boston; Beta, Combs Broad Street

WOULD HAVE GOVERNMENT SUPERVISE SCHOOL MUSIC

Caroline N. Smith, in Address Before Educators' Conference, Urges U. S. to Create Commissioner

A scheme of governmental supervision of public school music was outlined by Caroline N. Smith of the Winona State Normal School, Winona, Minn., in an address before the recent Music Supervisors' National Conference at Grand Rapids. Said she: "I believe that a more complete organization of our public school system in music would some day lead to a more uniform result. England has a government inspector of music, whose efforts are having a far-reaching effect in the school room."

"We need a United States commissioner in school music and if each State would appoint a superintendent in music who again would be assisted by a representative, appointed from each Congressional district, a more definite and uniform aim would be possible in the education of the supervisor and in making the course of study."

"A too common difficulty in the department of supervision consists in specializing rather early. Enthusiastic parents and friends of a musically gifted girl are sometimes led to think she is wasting time in attending a public school and so hurry her off to some school of music, with the result that she graduates at an immature age and, having acquired only a one-sided education, she must approach the serious problems of a public school with rather a narrow viewpoint. She is at once confronted with her early deficiencies, and in consequence she fails to grasp some of the most simple things belonging to skilful teaching."

Conservatory of Music, Philadelphia; Delta, Ithaca Conservatory of Music, Ithaca, N. Y.; Epsilon, University School of Music, University of Michigan, Ann Arbor; Zeta, University of Missouri, Columbia; Eta, Cincinnati College of Music, Cincinnati; Iota, Northwestern University School of Music, Evanston, Ill.; Mu, School of Fine Arts, University of Oklahoma, Norman; Nu, Denison University School of Music, Granville, Ohio; Xi, University of Kansas, Lawrence; Omicron, Cincinnati Conservatory of Music, Cincinnati; Pi, Simpson College, Indianola, Iowa, and the Sinfonia alumni clubs of New York City, Boston and Cincinnati.

The membership consists of three classes—active, alumni, honorary (national and chapter). Membership in other Greek letter societies does not debar one from Sinfonia affiliation. The fraternity is distinctive in that instructors, members of the faculty and officials in an institution affording both theoretical and applied musical instruction, as well as members of the student body, are eligible to membership. If local conditions warrant, a chapter may elect to its active membership, not exceeding one-third its total membership, male musicians outside of the institution in which the chapter holds a charter, provided none of the said one-third is a student, faculty member or official in another institution in which a charter is held. The Sinfonia alumnus will find a Sinfonian brother in every state of the Union, all of the great cities, hundreds of smaller ones and in many foreign lands.

The Sinfonia Fraternity is governed by a Supreme Council consisting of the national officers and one councilman from each chapter. The national officers are a Supreme President, a Supreme Vice-President, a Supreme Secretary-Treasurer and a Supreme Historian and the founder of the fraternity, Ossian E. Mills, is elected for life as Grand Supreme President. The Past Supreme Presidents of the fraternity have been Ossian E. Mills (1901-02), Gilbert Raynolds Combs (1902-03), George C. Williams (1903-04), Ossian E. Mills (1904-05), William S. Sterling (1905-07), Percy Jewett Burrell (1907-14), Gilbert Raynolds Combs (1914-15) and F. Otis Drayton (1915-...).

The Sinfonia's purposes, interpreted into every day life, mean service to one's fellow-man. The fraternity covets for the man who is a non-Sinfonian in the realm of music in America to-day a full realization that service to music is not enough, but that service to mankind should be the essential thing of his life.

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ROSALIE MILLER

Soprano

Unanimous Praise of New York Critics for Rosalie Miller

ROSALIE MILLER is a singer of unusual charm and of unusual accomplishment. She has an adept command of her voice, which is well equalized. She has molded it to lyric uses most admirably and her singing has much expression, much variety, much significant denotement of mood. Such diction as hers, so polished, so clear cut, without the least infringement upon the musical flow of the phrase is all too seldom heard.—N. Y. TIMES, Dec. 12, 1916.

IN HER first group she established a claim to serious attention. She disclosed gifts and accomplishments of unusual importance and also personal charm. Her diction in each of the languages was of uncommon excellence. She is a delightful singer.—N. Y. SUN, Dec. 12, 1916.

WITH more evidences of mature art than are usual in a debutante singer, Rosalie Miller stepped upon the platform of the Comedy Theater yesterday afternoon to make her bow to New York audiences. This American soprano disclosed a voice of power and beauty plus a distinct gift for the interpretation of songs. In the selection of her program also Miss Miller proved herself an individual artist.—EVENING MAIL, Dec. 12, 1916.

WITH rare skill Rosalie Miller charmed a matinee house at the Comedy Theater. Many famous sopranos have done less daintily the second "Retreat" by La Forge.—EVENING SUN, Dec. 12, 1916.

MISS MILLER has an agreeable voice and qualities of technique and interpretation that made her delivery of a varied program delightful.—NEW YORK GLOBE, Dec. 12, 1916.

MISS ROSALIE MILLER, soprano, gave a recital at Aeolian Hall last night that bore witness to the versatility and intellectuality of this young artist, no less than to the excellent quality of her voice and fine training. Her selection of songs covered a wide range, from Handel to Saint-Saens and MacDowell, in German, French and English. She was particularly successful in a group of songs by Wolf and Brahms, and her singing of "Femme, voulez-vous éprouvez," by Solie, and "Mandolines et Guitares," by Saint-Saens, aroused genuine applause, to which she responded by encores.

Miss Miller's chief charm lies in the extremely musical manner in which she interprets the various composers and in the command she has of dramatic intensity and tone color. The audience applauded her heartily.—NEW YORK HERALD, March 30, 1917.

MISS MILLER is primarily a singer of intelligence and musicianship, rare qualities in so young an artist. Possibly they induce in her at times a too great restraint, a fear of succumbing to the dramatic lure of words or music. Yet Miss Miller's voice is sufficiently beautiful to bear the shackles of stern intellect, and, when she chooses, she can produce a definite emotional effect without a trace of artificiality.—EVENING MAIL, March 30, 1917.

IN Aeolian Hall Rosalie Miller sang her way into the hearts of many fashionable society folk. She was a musical delight and her diction was quite faultless.—NEW YORK AMERICAN, March 30, 1917.

TO the good qualities which her voice possesses Miss Miller brings the added attraction of being most good to look upon, her comportment a pleasure to watch. A large audience heard Miss Miller and seemed from the first to like her well-pitched voice.—EVENING SUN, March 30, 1917.

MISS MILLER sang with exquisite artistry, and though her voice was not always without a certain metallic shade, there was an appealing sympathy in it which did much to compensate. She is a versatile singer, but did her best work in the German lieder.—NEW YORK TRIBUNE, March 30, 1917.

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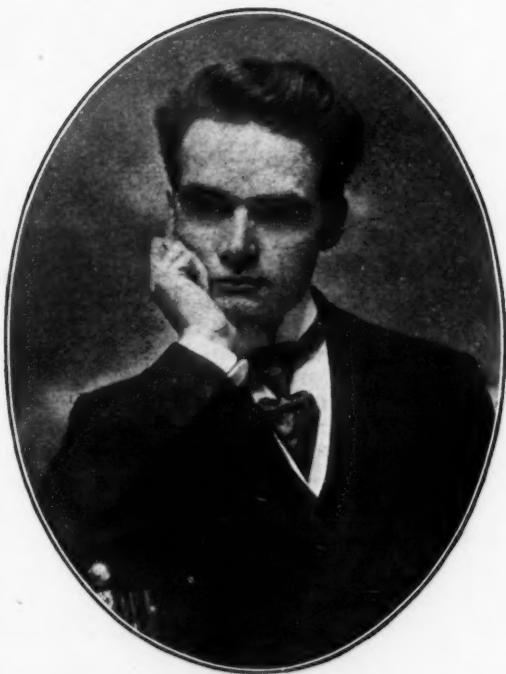
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"Clarence Bird, who gave a pianoforte recital in Aeolian Hall yesterday afternoon, is an American who lived for a number of years in Italy, till existing circumstances brought him back to New York. He appeared here in a recital last season. His performance yesterday had attractive features. His program began with some delightful pieces by Mozart outside the usual recital-circle: a concise sonata by Haydn, one of Schubert's "Moments Musicaux." Then came Brahms's F minor sonata and pieces by Chopin, d'Indy, Debussy and Granados, ending with Liszt's Eleventh Hungarian Rhapsody. Mr. Bird's playing is in many ways musical; a lyric charm in his interpretation of the older masters was agreeable. His technique is fluent and his tone excellent. The personal touch and individuality of his playing mark it off from much that is heard from week to week in the season."

N. Y. Times, March 27th.

"He showed by his work that he is a pianist of serious aims and purposes, backed by no little accomplishment in his art, and one who has musical intelligence and taste."

N. Y. Sun, March 27th.

"Clarence Bird, an American, gave a piano-recital yesterday afternoon at Aeolian Hall that was exceptionally attractive. Mr. Bird, who was heard here last season, is an artist who plays with great expression and a charming individuality, that, combined with a fluent technique and intelligent interpretation, make his readings most interesting."

Brooklyn Citizen, March 27th.

"The artist possesses undoubted talent; he moulds his interpretations clearly and leads them with a good, sure technique. His best successes yesterday were in the virtuoso numbers like the Liszt Eleventh Rhapsody, which received an uncommonly stormy and brilliant reading. Mr. Bird pleased the audience decidedly, for the applause was great, with a corresponding demand for more."

Staats-Zeitung, March 27th.

"Mr. Bird played with clarity and ingratiating quality. Brahms's sonata in F minor was forcefully given and varied by the different tone-colors in the divisions. Mozart was delightfully brought to mind by his "Pastorale Variée" and "Gigue." A "Moment Musical" by Schubert and the Haydn sonata in G major were other enjoyable numbers, the latter, with its precise melody, especially, being winning. The choice classic was especially of charm in Mr. Bird's atmosphere."

Brooklyn Eagle, March 27th.

"He stirred a considerable audience to cordial applause."

N. Y. Evening Globe, March 27th.

"He played with refined taste and a praiseworthy sense of rhythm and nuance."

N. Y. American, March 27th.

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ST. PAUL GIVES APPROVAL TO TWO ENSEMBLE BODIES

Edith Rubel Trio Presented by the
Schuberts—Klass Quartet in Its
Initial Concert

ST. PAUL, MINN., April 2.—The Edith Rubel Trio played under the auspices of the Schubert Club before an audience of seven hundred in the People's Church Tuesday evening. In introducing this chamber music organization, the Schubert Club played a familiar rôle, having done the same for the Kneisel Quartet, the Flonzaley Quartet, the Barrère Ensemble, the Trio de Lutèce. In this succession the Edith Rubel Trio finds a distinct place. The refinement and exquisite taste which pervade the seriousness of the players' work give a rare quality to the offerings of these charming young artists. Their program comprised "formal music," "romantic music" and "informal music," including folk music of American negro and Creole origin. Percy Grainger's "Handel in the Strand" recalled the composer's recent visit here.

A string quartet, composed of George Klass, first violin; Walter Hancock, second violin; J. K. Bauer, viola, and Carlo Fischer, cello, all of this city, made its first appearance at the third concert under the management of Mrs. Harry Lee Mundy at the Aberdeen Hotel Saturday afternoon. Two quartets were played, Haydn's Op. 74, No. 1, and Glazounoff's "Quartour Slave," Op. 26. Beethoven's Sonata in D, for violin and piano, was played by Mr. Klass and Ella Richards. Each player exhibited high artistic qualities and their combined efforts won the plaudits of an enthusiastic company. It is the intention of Mr. Klass to make this quartet a permanent organization.

F. L. C. B.

Bauer and Thibaud Join in Boston Recital

BOSTON, April 7.—It is not often that the musical public is offered so rare a treat as the recital given at Jordan Hall last Monday by Harold Bauer and Jacques Thibaud. Mr. Bauer has long been justly praised as an ensemble player and Mr. Thibaud also is a supreme artist in all that he undertakes. The three sonatas which formed the program were Mozart's in A Flat, Beethoven's in C Minor, Op. 30, and César Franck's masterwork. They were all played with consummate beauty of tone, tenderness and majesty of conception and absolute blending of the two voices. The large audience, which should have been still larger, was warmly enthusiastic.

J. M. B.

Japanese Soprano of Rabinoff Troupe Honor Guest at Reception on Coast



Scene at a Reception Given in Los Angeles for Mme. Tamaki Miura, the Japanese Soprano of the Boston-National Opera Company. Mme. Miura Is Seen in the Center of the Group

Photo by Dr. Byken S. N. Takagi

WHEN the Boston-National Grand Opera Company paid its recent visit to Los Angeles, Mary Adele Wooster and Mrs. Estelle Heart Dreyfus gave a reception in honor of Tamaki Miura, the Japanese soprano of the company. The reception was given at the Bryson Hotel. In the above photograph Mme. Tamaki is in the center, standing in front of

the Japanese consul, U. Oyama. To her left are Mrs. Jennie Twitchell Kempton, who sang with Rossini in Paris; Estelle Heart Dreyfus, Mrs. Gertrude Ross and Mrs. Edna Montague. At her right are Ex-Consul General to Japan Bellows and Mrs. Bellows. Among the others to be seen are Esther Davidson, Ethel Graham Lynde, Mrs. Roth Hamilton,

Louis Dreyfus, Jennie Winston, Miss Behymer, Mrs. Kenneth Preuss and Clarence McGehee, formerly instructor at the Royal Palace, Tokyo.

Margaret Abbott has been booked by her manager, Walter Anderson, to sing with the Pittsburgh Male Chorus (James S. Martin, conductor) at its spring concert, April 19.

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Catherine A. Bamman



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W. J. Henderson

New York Sun

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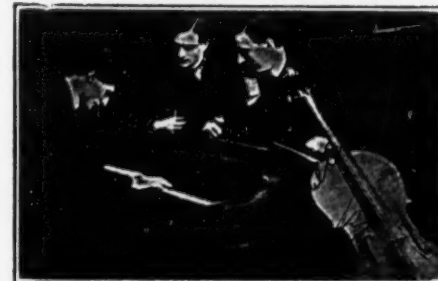
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THE CINCINNATI CONSERVATORY OF MUSIC, in its recent bulletin, says:

“The policy of the Art Publication Society in restricting the use of its material to teachers who submit evidence of teaching efficiency makes it possible for the Conservatory to allow full credit for such of the Elementary and Intermediate grades of the work as may have been covered under instruction of a teacher authorized by the Society to teach the same.”



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SAINT LOUIS, MO.

Tollefsen Trio Makes Deep Impression in Montclair (N. J.) Benefit Concert

MONTCLAIR, N. J., March 27.—Last evening, at the New High School Auditorium, about 300 music-lovers listened to an admirably interpreted program by the Tollefsen Trio. The program was skilfully designed, consisting of solos for each instrument, besides ensemble numbers. Mrs. Tollefsen, with a splendid display of her art, played the Schumann Fantasia, Bruno Klein's Capriccietta and Liszt's Eighth Rhapsody. Mr. Tollefsen contributed "Evening" by Arthur Bergh and Hubay's "Zephyr" and Willem Durieux, the 'cellist, played a plaintive "Song Without Words" by Grasse and a Gavotte by Popper. The three artists made a fine impression and were heartily encored, but the ensemble work afforded the greatest scope for the talented trio. Tchaikowsky's Trio in A Minor, Arensky's "Elegia" and three smaller numbers were performed. The concert was arranged by Frank Stout for the benefit of the Armenian Orphans' Home, the Tollefsens generously contributing their services. W. F. U.

Federation Prize Winner Heard in Kansas City "Pop" Concert

KANSAS CITY, Mo., April 2.—At the Southern District contest which was held recently at Little Rock preparatory for the biennial National Federation of Music Clubs contest, which will be held in Birmingham, Ala., in April, the winner in the piano section was Solon Robinson, a talented young pianist from Kansas City. Mr. Robinson's prize winning piece was the Concert Etude of MacDowell. For ten years Mr. Robinson has been a pupil of Mrs. Carl Busch and during this time he has given many big recital programs. Last Sunday at the final Symphony "pop" concert, at Convention Hall, he played the E Flat Concerto of Liszt and received an ovation. S. E. B.

Patrick O'Neil, Tenor, Sings Irish Folk-songs in Omaha Recital

OMAHA, NEB., March 24.—Patrick O'Neil, tenor, was recently heard in recital for the first time since his residence in Omaha, appearing under the auspices of Rev. S. L. Dowd. In four groups of songs Mr. O'Neil displayed a voice of considerable range and of agreeable quality in the middle register, coupled with excellent enunciation. A group of Irish folk-songs won perhaps the greatest applause. Will Hetherington, violinist, assisted in three groups played with full, broad tone and considerable poetic insight. Accompanying both artists, Bertha Clark merited especial praise. E. L. W.

San Francisco Symphony Ends Series at Palo Alto, Cal.

PALO ALTO, CAL., March 28.—The San Francisco Symphony Orchestra gave the last concert of the Peninsula Musical Association series in the assembly hall of Stanford University. Louis Persinger, concertmaster of the orchestra, was the soloist, playing the Bruch Concerto in a manner which proved him an artist of the first water. M. M. F.

Myrna Sharlow in Delightful Indianapolis Recital

INDIANAPOLIS, IND., March 29.—At a very recent concert of the People's Concert Church Federation a delightful program was given by Myrna Sharlow, soprano of the Chicago Opera Company, and Pierre Henrotte, violinist, who is concertmaster of the Chicago Opera orchestra. P. S.

SUCCESS OF FIRST FESTIVAL IN CAROLINA TOWN MAKES AFFAIR AN ANNUAL EVENT

Dean of Music at College in Anderson, S. C., Persuades Local Chamber of Commerce to Back Concerts, Which are Given Without Deficit—Popular Visiting Artists Appear with Resident Chorus and Soloists

ANDERSON, S. C., March 25.—On March 22 and 23 there was held for the first time in the town of Anderson a music festival, which will prove to be an historical event in the annals of the town, as its success has meant that henceforth it will be an annual feature.

To Dr. Alfred H. Strick, Dean of Music at Anderson College, is primarily due the credit for the festival, which was a success, financially, artistically and popularly, and was attended by many from the surrounding country and the neighboring cities of Spartanburg and Greenville. When Dr. Strick became director of music at Anderson College last September, he at once started to awaken the little city with an energy that so far had been characteristic only of its commercial activities. The Anderson Choral Society and the Thursday Club were organized by him and a season of musical activity inaugurated which culminated in the festival of the other day.

Anderson, which, by the way, is the home of Reed Miller, the well-known tenor, is situated in the rolling Piedmont section of South Carolina, some seventy miles southeast of Spartanburg, a cradle of music in the South. Fortunately for Dr. Strick, there was much excellent amateur musical talent in Anderson. With the aid of the leading business men of Anderson, and President John E. White, of Anderson College, interest in the proposed festival was aroused and the Chamber of Commerce, through H. B. Fitzgerald, its president, agreed to defray any possible deficit. Then Dr. Strick decided to proceed with the festival and engaged the services of the following artists: Madge Miller, contralto, of Chicago, author of the lyrics of several songs by H. T. Burleigh; Charles Harrison, the tenor; Alfred Kastner, the solo harpist, formerly professor of harp at the Royal Academy of Music, London, and Charles Trowbridge Tittmann, basso, who will soon sing on tour with the New York Symphony, and who has been re-engaged for the Bach Festival.

Give "Holy City"

The festival opened on Thursday night, March 22, with a performance of Gaul's "Holy City," given by the choral society of 110 voices at the First Baptist Church, before a crowded house. Dr. Strick directed, and the instrumental support was given by Mrs. O. L. Martin at the organ, Mrs. H. H. Harris at the piano, and Mr. Kastner at the harp, while Miss Miller, Mr. Harrison and Mr. Tittmann sustained the alto, tenor and bass solos, respectively. A local soprano, Mrs. Camille MacDonald, a pupil for three years of Oscar Saenger, was the soprano. She displayed a fine lyric soprano, which she used with musical intelligence and excellent technique, and she received warm ap-



Group of Participants in Spring Festival at Anderson, S. C. Left to Right: Le Roy Gilder and Richard P. Backing, Tenors; Madge Miller, Contralto; Dr. Hosken Strick, Conductor; Mrs. Noel Adams, Soprano; Charles Harrison, Tenor; Alfred Kastner, Harpist, and Charles Trowbridge Tittmann, Basso

plause for her delivery of the aria "These Are They Which Came Out of Great Tribulation." Miss Miller, whose voice is a rich powerful contralto, showed herself to be an artist well schooled in oratorio style, and the other soloists maintained their established reputations. The entire performance was accorded an enthusiastic reception from the audience. The work of the chorus deserved much praise for the attack was precise, the tone well balanced and sustained, and its quality excellent.

Friday afternoon, in the Anderson College Auditorium, the artists' concert was given, in which Miss Miller, Mr. Kastner and Mr. Tittmann again took part, as well as Miss Poole and Mrs. Noel Adams, sopranos, and Richard P. Backing, tenor, formerly with the Savage Grand Opera Company, whose exceptional lyric voice and pleasing songs won for him much applause. Miss Poole and Mrs. Adams also sang with success, and Mr. Tittmann, for whom this appearance in Anderson was a return engagement, resulting from his December recital at the Anderson Theater, was royally welcomed. He sang ten songs, including Burleigh's "Deep River," and by special request included two songs from his program in December, namely Rogers's "Wind Song" and Loewe's "Edward," in which Dr. Strick outdid himself in the brilliancy with which he accompanied the singer.

Mr. Kastner's playing of several harp solos by Pierné and Debussy was one of the most pleasing incidents of the festival. When the harp is played by such a master as Mr. Kastner, one can but lament that there are not more harp virtuosos capable of bringing out its exquisitely beautiful possibilities as well as does this gifted harpist.

"Persian Garden" Sung

Friday evening's performance of the "Persian Garden" and Mr. Harrison's brilliant recital directly following, brought the festival to an end. The "Persian Garden" was given with Dr. Strick at the piano and Miss Poole, so-

prano, Mrs. Quattlebaum, alto, Mr. Harrison, tenor, and Mr. Tittmann, bass. The voices blended well and an excellent performance was given, Miss Poole winning much applause for her singing of "I Sent My Soul Through the Invisible." As a recitalist, Mr. Harrison quickly won an ovation. His voice is not only beautiful and sympathetic, but he combines dramatic fire, brilliancy and excellent legato with clear diction, coupled with a winning personality. His program ranged from such numbers as "Celeste Aida" to Burleigh's lovely "The Dove and the Lily."

High praise was given to Dr. Strick, Mrs. Harris and Mrs. Martin, who divided the task of playing the piano and organ accompaniments.

GALLI-CURCI THRILLS OMAHA

Nebraskans Held Spellbound by the Art of Coloratura Soprano

OMAHA, NEB., March 24.—After promises sufficient almost to promote scepticism, Galli-Curci was presented in Omaha by the Tuesday Morning Musical Club on Thursday evening at the Boyd Theater.

Many days previous to the concert the house was sold out. From the moment this interesting artist began the restful strains of "Caro mio ben" to the brilliant close of the Mad Scene from "Lucia" the audience was held spellbound. The singing of Amelita Galli-Curci is unique; first, in the exquisite flute-like quality of the voice; second, in its utter ease, seemingly an absence of method and comparable only to the natural vocalization of the bird, and third, in general musicianship. Add to these qualities a piquant self and personal magnetism and one has a feeble portraiture of Galli-Curci. Many encores were graciously added.

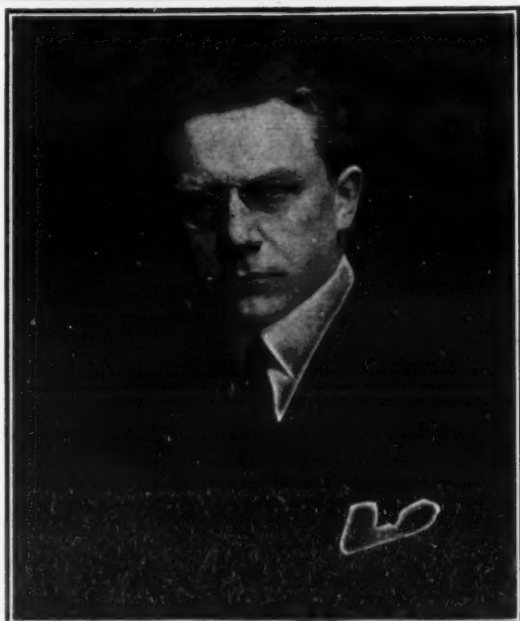
In Manuel Berenguer, flautist, Galli-Curci had a worthy assistant. Homer Samuels, the accompanist, won much praise for his unobtrusive yet fully adequate playing. E. L. W.

Many Encores for Elman in Oklahoma City

OKLAHOMA CITY, March 28.—Mischa Elman was greeted by a capacity house when appearing at the Overholser Theater on March 26. Mr. Elman's most serious musicianship was directed upon the Vieuxtemps Concerto and the David-Nardini Sonata, which he played with perfect technique and artistry. The "Ave Maria" of Schubert was played with such rapt intensity and beauty of tone as to make it the climax, in one sense, of the program. Mr. Elman gave eight encores.

New York Début for Dambois

Maurice Dambois, the eminent Belgian 'cellist, who is now in this country playing with Eugen Ysaye, will make his New York début at Aeolian Hall on Saturday afternoon, April 21. He will play pieces by Boellman, Davidoff, Schumann, Glazounoff, Saint-Saëns, Ysaye and some of his own compositions.



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WORCESTER ORCHESTRA ENDS ITS THIRD SEASON

Arthur Hadley, 'Cellist, and Chorus of 300 Voices Assist in an Admirable Performance

WORCESTER, MASS., March 30.—The Worcester Symphony Orchestra, Daniel Silvester, conductor, gave its closing concert of the season in Mechanics' Hall last night before a gathering of fully 1000 music-lovers. The orchestra was assisted by Arthur Hadley, violoncellist, and by a young people's chorus of 300 voices from the Worcester Choral Union. The singing was led by Charles I. Rice, director of music in the public schools.

This closes the third season of the Worcester Symphony and much credit is due to its conductor, Mr. Silvester, for the steady improvement of the orchestra. Against handicaps that would have discouraged less determined promoters, Mr. Silvester has made a most commendable fight and the result is a body of musicians that Worcester people are beginning to recognize as something they may really be proud of. The orchestral numbers last night included Wagner's "Tannhäuser" March, Mendelssohn's "Symphony Italien" in A Major, No. 4; Luigi's Suite, "Ballet Egyptian" and Rossini's Overture, "Semiramide."

Mr. Hadley's number with the orchestra was Porpora's Sonata and he also played a group of selections to piano accompaniment by Edna Sheppard. His contributions were highly appreciated. The chorus sang two groups of songs, and the program closed with the "Star-Spangled Banner." T. C. L.

BOSTON CLUB HEARS NOVELTY

Arthur Wilson Pupils Present Lehmann Work at MacDowell Concert

BOSTON, March 24.—The concert of the MacDowell Club, in Copley Hall, March 21, was of unusual interest. Alice Eldridge, the versatile young pianist, opened the program, Ethel Hague Rea sang a group of English songs and Marie Nichols played a group of violin pieces.

An interesting novelty, consisting of excerpts from Liza Lehmann's Indian Song Garland, "The Golden Threshold," was presented here for the first time, under the direction of Arthur Wilson, the voice teacher, who offered a double quar-

tet of his artist pupils. The singers were Martha Atwood-Baker and Lora May Lamport, sopranos; Mable N. Foote and Marjorie Thompson, contraltos; Norman Arnold and Ben Redden, tenors; Frederic Huddy and Joseph Ecker, baritones. Wells Weston accompanied the singers at the piano. W. H. L.

SOUTH AFRICAN PIANIST WINS FAVOR IN DÉBUT

Rose Levison Discloses Technical Skill Coupled with Graceful Style—Paulo Gruppe Assists Her

Hailing from South Africa, Rose Levison, who made her New York debut in Aeolian Hall on Monday evening, April 2, was the third pianist from the tropics to be heard here during the last two seasons. Miss Levison was assisted by Paulo Gruppe, the 'cellist. There was genuine charm in the young pianist's performance of a program made up of Grieg's E Minor Sonata, Schubert's B Flat Impromptu, three Chopin numbers and pieces by Alessandro Longo, MacDowell and Liszt. A facile and adequate technique, a graceful style, prepossessing platform presence and a sincere attitude toward her art are Miss Levison's chief assets. Her interpretations of Chopin's Fantasie-Impromptu and G Minor Ballade were decidedly winning. MacDowell's "Shadow Dance" was another felicitous effort, while a Capriccio by Longo and Liszt's Twelfth Rhapsodie were performed with striking dash and brilliancy. The Liszt work was an excellent specimen of bravura playing, disclosing surprising powers of endurance in an artist of such slight physical build. Miss Levison was applauded with spontaneity and much warmth, adding extras.

Paulo Gruppe played with his wonted skill a Rhapsodie by Moor, several excerpts from Bach's Sixth Suite, Svendsen's familiar Romance, a "Valse Bohémienne" and Popper's effective "Danse Espagnole." He was copiously applauded and gave encores prodigally. Accompanying Mr. Gruppe was Erno Rapee, an uncommonly good pianist. B. R.

Augette Forêt in Jacksonville

JACKSONVILLE, FLA., March 26.—Augette Forêt, the well-known *diseuse*, gave a charming program before the Woman's Club of this city recently. The soprano made a decided impression and has been re-engaged to appear here next winter.

MUSICIANS' SOCIETY OF SAN ANTONIO CELEBRATES

Banquet Marks Twentieth Anniversary of Founding—Elman Gives a Notable Recital

SAN ANTONIO, TEX., March 26.—One of the musical celebrations of considerable importance has just taken place in the twentieth anniversary of the Musicians' Society of San Antonio, which has about 125 members. Owen Miller of St. Louis, the secretary of the American Federation of Musicians, with which the local society is affiliated, was the guest of honor. There was an elaborate banquet prepared, at which W. H. Smith, the leader of the San Antonio Band, was toastmaster, and the committee of arrangements consisted of Mrs. Florence Ritchey, John Anderson, Frank Gittinger and Sid Murray. The officers of the society are:

Franz Wochler, president; J. Sauerwein, vice-president; Ben Newman, secretary-treasurer; executive board, William Zimmerman, Cliff Drescher, Mike Garcia and C. A. Coulton.

No more successful concert has ever been given in San Antonio than that by Mischa Elman at Beethoven Hall on March 21. An immense throng of people filled the great hall and greeted the violinist in the Concerto by Vieuxtemps, in the Nardini-David Sonata and in shorter numbers. Mr. Elman came under the local management of Arthur Claassen. C. D. M.

Jacobs Quartet, Miss Karl and Levitzki in Carnegie Hall Concert

At the concert given at Carnegie Hall, New York, on Saturday evening, March 24, the Max Jacobs String Quartet appeared successfully in the first movement of Grieg's Quartet and shorter pieces by Ippolitoff-Ivanoff, Glazounoff and Grainger. Mischa Levitzki, pianist, and Gertrude Karl, soprano, were the other soloists, both of them winning warm approval from a very large audience, Miss Karl singing many Russian songs and Mr. Levitzki playing works by Chopin, Rubinstein and Liszt.

Walter Wheatley Heard in Dunlap, Iowa

Walter Wheatley, the tenor, gave a recital recently in Dunlap, Iowa, assisted by C. Le Roy Meisinger at the piano. Mr. Wheatley delivered in artistic man-

ner a program containing arias from "Aida" and "Pagliacci" and songs by Henschel, Coleridge-Taylor, Salter, Strauss, Chadwick, Palloni, Sinding, Seiler, Riker, Jensen, Burleigh, Hammond and Rotoli. He was warmly greeted by his hearers.

AGAIN GREET McCORMACK

Tenor Appears for Second Time This Year in Providence

PROVIDENCE, R. I., March 30.—John McCormack packed Fay's Theater, March 25, when he sang here for the second time this season. The splendid reception accorded him inspired the tenor to his best efforts and he has never been heard here to better advantage.

After an encore to McCormack's final number, efforts of James G. Blaine, Jr., to speak in the interest of the Red Cross were drowned by the din made by the huge crowd and he was forced to wait until the singer added the song without which no McCormack recital seems to be complete, "I Hear You Calling Me." As usual, Donald McBeath, violinist, and Edwin Schneider, accompanist, assisted, the name of the latter also appearing as composer on the printed program.

There have also been numerous concerts and recitals of local interest. Well attended musicales by the Chopin and Chaminade clubs; Sunday night concerts at both the Strand and Fay theaters; an excellent organ recital at Brown University by Gene Ware, in which he was assisted by Lucy Marsh, soprano; this season's second service by the Interdenominational Choir Union, William D. Stone, director; a recital by the pupils of the Hans Schneider Piano School. A. P.

Mrs. Edwards-Bell Soloist with Chicago Symphony in Oak Park

OAK PARK, ILL., March 26.—Mrs. Daphne Edwards-Bell, pianist, was soloist last Monday for the Chicago Symphony Orchestra at its third annual concert in Oak Park. The program was devoted entirely to the works of northern European composers. Despite a poor piano and the disadvantage of playing without an orchestral rehearsal, her playing was delightful, for it was marked by splendid musicianship, precision of rhythm, fluent technique and contrasting beauty of tone.

ARTHUR SHATTUCK PIANIST —ON THE PACIFIC COAST—



LOS ANGELES RECITALS, MORNING AND EVENING, MARCH 7, 1917

LOS ANGELES GRAPHIC

Arthur Shattuck, who has made an enviable name for himself, played at the Polytechnic High School last Wednesday night. He is an artist of broad schooling, of attractive personality and of large technical equipment and of a brilliant style of performance. His clear-cut readings on this occasion showed what has given him so prominent a place among contemporary pianists.

LOS ANGELES TRIBUNE

Arthur Shattuck, the brilliant pianist who played last night at the Polytechnic High School, is a good example of the American artist who is doing things. Mr. Shattuck is the type of musician who, by the seriousness of his purpose and work, has achieved a name which is bright on the register of American artists. He has applied common sense to his ideal, with the result that his work has a clear, understandable quality and persuasive quality as well as a poetic side.

He got warmth and beauty out of the lovely song of the Op. 10 No. 3 Etude (Chopin) and the five preludes were essentially charming, especially the zephyr-like No. 23. Avoiding the usual sonata, the Chopin group taking the place of this, Mr. Shattuck opened the program with Fantasie and Fugue in G Minor (Bach-Liszt), and in this, as in the Liszt numbers at the close of the program, the popular Polonaise and the Legende of St. Francis, he showed the remarkable sparkle which is so vital an element in his playing.

Mr. Shattuck is eminently a pleasing artist. In the program he played last night he exhibited grasp and understanding of a high order, and a fine technical equipment to make this clear.

The success of the pianist was a notable one yesterday morning at the Polytechnic High School, where he played before a large audience of students.

SOLOIST WITH SAN FRANCISCO SYMPHONY ORCHESTRA, MARCH 25, 1917

WALTER ANTHONY IN SAN FRANCISCO CHRONICLE

In a schedule of offerings that included nothing but what came from the pen of Tschalkowsky, Arthur Shattuck, who played the Concerto in B Flat Minor, shone brilliantly.

Though Shattuck has played in an easterly direction for a number of seasons, this is his first trip to the west. I trust it will not be his last. He has the technique of a Godowsky, or, if he hasn't, he conceals the fact cleverly. He has a poet's sense because he uses his feet nicely. A poet and his "feet" are never divorced. In the case of Shattuck, he employs his toes to great advantage against the pedals of his piano, and draws effects from the strings that would have pleased Robert Schumann of the open soul. His touch is delicate, his sense of rhythm is rare and if I were to be called upon to grace him with a gift he does not now enjoy, it would be to present him not only with my compliments, but with a passionate tone and a vehement bliss in his well-ordered music.

REDFERN MASON IN SAN FRANCISCO EXAMINER

Arthur Shattuck played the B Flat Minor Concerto of Tschalkowsky. He gave a perfect reading of the work. He has the Leschetizkian flawlessness; his tone sang gracefully in the andante and he developed real brilliance in the allegro con Fuoco.

PASADENA RECITAL, MARCH 5, 1917

PASADENA STAR

Pasadena Music Lovers Hear Great Artist. Arthur Shattuck Pleases Large Audience.

Pasadena music lovers were highly favored last night when at the High School Auditorium, under the auspices of the Fine Arts Club, Arthur Shattuck gave a superb program.

The wonderful technic, the perfectly controlled power and exquisite delicacy of the great pianist's playing, the depth of feeling and the intellectual understanding in his interpretations held the audience as in some mysterious mental bond. Not once, even in the most brilliant passages, was there the semblance of the sensational, oft-times expected of the much heralded artist, but his audience felt the reserves of power and musical artistry, as the well-trained fingers drew forth from the splendid instrument such music as is rarely heard here. The program was a succession of charming numbers.

Mr. Shattuck is especially known as a great Bach player, and many of the initiate among his listeners were sorry to note but one Bach composition on the program. This was the opening number, the Fantasie and Fugue in G Minor, and its interpretation was one of the finest achievements of the evening. A group of Chopin numbers, five Preludes, two of the Etudes, Op. 10, No. 3 and Op. 25, No. 3, the Berceuse and the Ballade in A Flat were all given with the musical loveliness of each perfectly portrayed by this masterly pianist.

SOLOIST WITH SAN FRANCISCO ORCHESTRA, IN OAKLAND, CAL., MARCH 25, 1917

RAY C. B. BROWN IN OAKLAND TRIBUNE

Shattuck's technique is sans reproche, powerful, accurate and glittering. His tone, when the exigencies of tempi and fortissimi relaxed so that he could reveal it, is fluent, rich and admirably shaded. The glimpses one had of a temperamental poesy made one anxious to hear him in recital with no restrictions upon self-expression.

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ECHOES OF MUSIC ABROAD

Italian Public Resents Over-Production of War-Inspired Compositions as an Affront to Patriotism — Gloomiest Times Still in Store for Concert-Givers in Belligerent Countries — Well-known Dutch Composer of Children's Songs Takes Musical Education of Holland's Crown Princess in Hand — English Composer Discovers That There Are 15,625 Different Groupings of Four Notes Possible — Italians Pay Tribute to Tosti as Composer Whose Inspiration Was "Woman" — London Writer Asks That All Musicians Who Use Foreign Names Be Treated with Contempt

ITALIAN audiences, although less sated with them than the peoples of the other belligerent nations, have grown resentfully weary of war-begotten compositions. To this fact primarily is attributed the tempestuously antagonistic reception the Romans recently accorded Alfred Casella's "Heroic Elegy, written in memory of the sons of Italy who have fallen fighting for her greatness," as referred to in these columns last week.

The new composition was evidently designed by Casella to be for Italy what Tchaikowsky's "1812" Overture is for Russia. But the Italian, says the *Musical Times*, is very jealous of his patriotism, and in the extraordinary combination of sounds presented to their ears under the imposing title the people saw this sentiment deeply offended and resented it accordingly. The lesson thereby conveyed to composers, authors and managers has been summed up by the well-known critic, Calza, in these words: "And now—enough of these merely opportunist works. The war is too sorrowfully serious to serve as a means of calling the people's attention by suggestive titles—be it by the 'patriotic' theater or cinematograph, by the 'patriotic' music or by the 'patriotic' book. The cult of the Fatherland is, especially at this moment, too austere solemn to permit it to be exploited under any artistic pretense."

Casella, who is generally looked upon as the sponsor of the new Italian music in its perfection, received his musical education in Paris, and it is scarcely more than a year since his native land had its first opportunity to pass judgment on his merits—merits that are due to a modernism more imitative, perhaps, than original. He has succeeded in assuring himself of a certain amount of kudos by his idea of a "National Society of Music," formed, indeed, upon the plan of analogous French institutions but with a character of absolute independence of any exotic school.

WITH the experience of Geraldine Farrar and Mary Garden before them to refute the deep-rooted prejudice that an American singer cannot hope for success without adopting a foreign name for professional purposes, young American students who go to Europe have come to look upon the expedient of foreignizing their names with more and more disfavor in these latter days. A few still resort to it, but chiefly those who go to Italy to serve their stage apprenticeship.

The *Bystander*, published in London, wants to organize a league of persons who shall vow to regard all British musicians who Italianize, Gallicize or Russify their names as objects of ridicule and contempt.

A great many Britons have unduly depreciated British music in the past and some have unduly praised it in the present, observes London *Musical News*, but "all of them must agree that if Mr. Smith is a good fiddler he is no better or worse for being called Smith instead of Smithski, and that if Miss Tomkins is a good singer her voice sounds neither less nor more agreeable for her calling herself Tomkina."

AT the commemoration concert held in Rome a few weeks ago as a tribute to the memory of the late Paolo Tosti it was proclaimed by Robert Bracco, who was an intimate friend of the composer, that his muse was dedicated to the "Eternal Woman." It was, indeed, Tosti's widow who, when a monument was suggested, said, "Erect upon a pedestal a figure that shall represent Woman, and inscribe on the pedestal the first notes of his first Romance and the first notes of his last Romance."

Bracco was but elaborating on this idea when he said in his commemoration address: "All his music he offered to Woman, for from love it drew its inspiration, and to love was it dedicated. And so every woman, loved or loving, or with the memory of a past love or the expectation of a future love in her heart, finds in his measures the interpretation

tion at the same time and in the same place with Juliana. Miss van Rennes is enthusiastic over her class, which numbers fifteen. She writes: "The lesson is given every Monday afternoon in the Palace at The Hague. For each child there is a little, old Dutch chair and a table. These are placed in half a circle round a grand piano. When the hour



Royal Opera House in Belgrade, Serbia, Decorated for a Concert for War Benefit

or the echo of her own interior world. This is the psychology of Tosti's music, and the reason why it is known all over the world."

A program of Tosti songs was sung by some of Italy's foremost opera singers, among them Gemma Bellincioni, the long celebrated dramatic soprano, and her daughter, Bianca Stagno-Bellincioni, the tenor Gigli and Emma Carelli, the soprano. Besides the songs the program contained the only instrumental compositions Tosti ever wrote—a violin piece entitled "Inquietude" and a piece for the pianoforte which bears the name, "At Home."

MAKING an urgent plea to the public to rally to the support of professional musicians, *Musical Opinion* notes that as the conditions of life become more and more disconcerting and the future less and less certain, the outlook for concert-givers will inevitably develop gloominess and difficulty.

It is only with the hearty support of music-lovers of all classes and of every shade of opinion that things can be kept going during the very problematical twelve months immediately ahead, says this London periodical. "What will happen after that none can predict. The thing is to do all that one can to encourage serious artists at the present moment and thus to assist, however little, in a work of truly national importance."

HOLLAND'S queen has chosen Catharina van Rennes, known beyond the confines of her own country as the composer of charming songs for children—Tilly Koenen has sung some of them in this country—as the music teacher for the young Crown Princess Juliana.

The composer-teacher, reports London *Musical News*, has conceived the idea of surrounding the youthful Princess of Orange with a band of her chosen playmates, who receive their musical instruc-

sounds the doors swing open and to the rhythm of a march I play, fifteen little children, all beautifully dressed, walk in, making the tour of the salon, and go to their seats."

Miss van Rennes teaches her little pupils singing, harmony and rhythmic movements. Juliana, it seems, "has a pure, high soprano voice, and shows extreme fondness for her singing lessons."

HOW many musicians juggling with notes day in and day out have ever stopped to speculate on the number of different groupings it is possible to make with a given number of them? According to Dr. Walford Davies, the English composer, who submitted the statistics in the course of a recent lecture on "Line and Color in Music," there are 15,625 different phrases of four notes which are possible, and 9,765,625 possible variations in a phrase of six notes: "thus there are 152,000,000 possible single chants."

As for the numerical possibilities of chants, the *Musical Times* expresses its surprise at the smallness of the figure, "because it falls so far short of a rough estimate we had formed from bitter experience of the output during the last hundred years or so. However, it is nice to know that there are limits to this sort of thing."

Then follows a highly luminous report of the lecture that appeared in a London daily paper: "Dr. Walford Davies emphasized that musical compositions consisted not in indulging in all the possible numerous variations, but in making artistic selections from these possibilities, for the object of melody in particular, as of music in general, was quite clearly a joyous object."

HOW a young soldier student of a prominent London music school has placed his institution in danger of being bombed when the war is over, is told by London *Opinion*. When the war first

flamed up the male students of the Guildhall School of Music were prompt to volunteer for service at the front, and among them was a young singer named Russell Barr, who took along with him a bass voice "big enough to make a boiler-shop seem a whispering gallery."

This is the way the story runs: first he landed this voice in Gallipoli, then he took it to the Lybian desert, and finally he arrived with it in France in time to occupy a front seat when the artillery struck up the overture to that astounding success, the Great Push. All through the first day of the Push he pushed, but in the evening the Germans "got" him. He was wounded, taken to hospital for two weeks, and then sent back to his battalion. But Barr only knew this because he had War Office documents and scars to prove it. Further than that he did not know, for not one thing could he remember of having been wounded or of his stay in hospital.

"A week after getting back to the line he went down a second time, and this time struck a convalescent camp in 'Blighty.' A few days ago a wounded man, hobbling past where Barr was standing, stopped and glared into his face. 'Didn't you bring up in such-and-such a hospital the first night of the Push?' he demanded. 'I am told so,' admitted Barr. 'Remember me?' asked the man. Then Barr told him that of those two weeks in hospital he remembered nothing.

"Do you remember me?" Barr asked in return. "Remember you? Shall I ever forget you! There were a lot of us in the hospital with troubles of our own. Then you arrived. We heard you being carried toward the hospital. You were singing. We saw you carried in on a stretcher. You were singing like thunder. They fixed you up. You continued to sing to beat a bull calf. And there you lay all the blooming night singing like blazes. Nothing would stop you. You sang—Heavens, how you sang! You sang right into the next day. Where did you learn all that row?" 'Guildhall School of Music.' 'Very well,' came the ferocious threat, 'when the war ends, if there's half-a-pint of high explosives left over up goes that infernal school!'"

SINCE returning to Russia, after spending the first half of the music season in England, Wassily Safonoff has conducted in Moscow a performance of Scriabine's "Prometheus" Symphony—played by the Russian Symphony Orchestra twice over in one evening in Carnegie Hall two years ago—with its full complement of choral and lighting effects.

On the following day, according to the London *Daily Telegraph's* information, this ex-conductor of the New York Philharmonic Orchestra gave a lecture on his recently published pianoforte "method" at the Moscow Conservatory, of which he was the director for many years. In the midst of his multifarious duties as a conductor Safonoff never permits the piano pedagogue that is in him to suffer from neglect.

THE new English light opera, "Young England," the music of which was written by two well-known British composers, G. H. Clutsam, the Australian, and Hubert Bath, seems to have settled down for an indefinite run in the English metropolis, despite the stereotyped feebleness of the "book."

The collaborating composers evidently have done what was to be expected of them and have produced a score not only of superior workmanship but of uncommon freshness of invention. As for that, a writer in the *Pall Mall Gazette* thinks there is a special reason why the British composer should outshine his rivals in the field of light musical entertainment when he once sets himself to grapple with its problems. It lies, he says, in "that fundamental sense of humor which is a national treasure, and which has never been so conspicuous as it has become during the present crisis. It is wit of a special kind, unlike that of any other nation, but appreciated in common by all sections of our people."

WRITING incidental music for plays is becoming an ever more popular diversion with composers accustomed to working on large canvases. Pietro Mascagni, it is announced, has undertaken to provide the music for a political sketch soon to be produced entitled "Dante" which a grandson of Salvini, the celebrated Italian actor, has written. The music is to be an essential feature of the production. J. L. H.

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TRIBUTE TO WILSON IN WAGNER LECTURE

**Halperson Arouses Patriotic
Enthusiasm—Mischa Léon's
Singing a Sensation**

Patriotic enthusiasm overswept the audience gathered to hear Maurice Halperson deliver his eleventh address on "The History of Opera" in the auditorium of the New York Conservatory of Music last Tuesday evening. Toward the close of his lecture, which was devoted wholly to Richard Wagner and his works, Mr. Halperson digressed to pay a loyal and hearty tribute to President Wilson and the American people and the broad-gauged and sensible attitude taken by the Chief Magistrate in his address to Congress of the night before. Then he called upon Oscar Spirese for the rendition of "The Star-Spangled Banner," the assisting artists of the evening and the entire audience joining.

In his address, Mr. Halperson dwelt upon both the light and the dark sides of the personal character of the author and composer of "Der Ring des Nibelungen"; he said he had endeavored to present the life career of the master in as favorable a light as possible, but the authentic records of history compelled the candid statement that the supreme genius of Wagner was coupled with an erratic strain that oftentimes partook of the profligate.

Louise Wagner, dramatic soprano, was a newcomer among the artists of Mr. Halperson's series. Singing "Dich theure Halle" from "Tannhäuser," she revealed splendid vocal powers and marked eloquence in delivery. Marie von Essen, contralto, was cordially received for her meritorious singing of the music of *Erda* from "Das Rheingold." The Hymn to the Evening Star from "Tannhäuser" was admirably voiced by Felice de Gregorio, baritone.

The sensation of the evening's musical offerings came with the singing by Mischa Léon, the young Russian tenor, of "Höchstes Vertrauen" from "Lohengrin" and "Ein Schwert verhiess mich der

Vater" and the love passages from the first act of "Die Walküre." The amazing power and rare beauty of his voice and the authority and finesse of his musicianship won him salvos of applause.

Willy Tyroler, assistant conductor of the Metropolitan Opera House, who was scheduled to play the accompaniments, was prevented by disability from appearing. Mr. Spirese, who was in the audience, volunteered to take his place and provided masterly support at the pianoforte. H. C. P.

INTRODUCES FERRATA PIECES

**Lester Donahue Plays Them Masterfully
in New York Recital**

Performing with his wonted distinction and mastery, Lester Donahue, the pianist, was heard in a brief program at the Wanamaker Auditorium, New York, on the afternoon of March 27. The recital was arranged by the publishing firm of Hinds, Haydn & Eldridge, Inc., and four pieces by Giuseppe Ferrata issued by that house made up one of Mr. Donahue's groups. These were respectively, *Tone Pictures*, Nos. 1 and 2, "Mazurian Round" and "Elfin Revel." The writer preferred the first *Tone Picture*, which has moments of arresting beauty, being saturated with fascinating harmonic color. None of the pieces is commonplace in thought and all are the work of a clever craftsman.

Dohnanyi's *Rhapsodie in C Major* opened the recital. It was magnificently played. Schumann's "Aufschwung," "In der Nacht" and "Taumes Wirren" and Liszt's "Waldesrauschen," "Sposalizio" and "Gnomonreigen" completed the program. The fairly large audience was serenely oblivious of the fact that this was piano playing of exquisite beauty. In general the applause was listless and perfunctory. B. R.

Elman Takes Austin by Storm

AUSTIN, TEX., April 2.—Mischa Elman took his audience by storm at the recital which he gave recently, under the auspices of the *Matinée musical Club*. Elman surpassed himself in his program, which was chosen with a careful regard to the wishes of the public. Elman was fortunate in his accompanist, Philip Gordon. C. G. N.

MUCH NATIVE MUSIC IN ST. LOUIS WEEK

**Zach Gives Skilton and Kroeger
Works—Latter Plays Own
Compositions**

ST. LOUIS, March 31.—The final concert of the Symphony Orchestra took place last Sunday afternoon before a capacity audience, which was most demonstrative in appreciation of Mr. Zach's efforts. The orchestra played for the first time two Indian Dances by Charles S. Skilton, with aboriginal themes, elaborated extensively along modern lines. A genuine Indian drum from the Pueblo Indians was used. The soloist was Mrs. Anabelle Clarke Ghiselin, a gifted local soprano, who gave an aria from "Forza del Destino" and a group of songs, for which Mrs. Carl J. Luyties played the accompaniments. She sang well and was warmly received. The orchestral numbers included "March of the Pioneers," by Kroeger.

The young Russian pianist, Mischa Levitski, made his initial appearance here last Monday evening at the Sheldon Hall, before a good-sized audience. He appeared under the auspices of the Morning Etude Club. He gave a program of intense beauty and refinement, and was most enthusiastically welcomed.

The last of Ernest R. Kroeger's *Lenten* recitals was given Tuesday evening and it was devoted entirely to his own compositions. He was assisted by Ellis Levy, violinist, and Edward Clay, 'cellist. There were but three numbers, *Sonata in D Flat*, *Five Oriental Pictures* and a *Trio*. Mr. Kroeger may surely be ranked as one of America's leading composers, a statement which Tuesday evening's concert fully justified.

Last Monday night at Lindenwood College, St. Charles, Jules Falk gave a most enjoyable violin recital. He was fairly lionized by the young women and besides playing a heavy program, gave a number of extras. Announcement was also made this week that Leo C. Miller of this city would be the new dean of the music department, effective next Fall. Mr. Miller will have an assistant and

will devote his time to the more advanced piano scholars.

At the Church of the Messiah last Monday night, Charles S. Skilton, director of the department of organ and theory at the University of Kansas, played a recital of organ music, paying compliment in the second part to American composers. After the recital he was tendered an informal reception by the local chapter of the Organists' Guild. H. W. C.

GATTI'S STARS FOR COLUMBIA

**Metropolitan Artists Receive Permission
to Appear in Opera There**

In recognition of the high and serious purpose prompting Columbia University's announced plans of incorporating a grand opera season into the summer program this year, General Director Gatti-Casazza of the Metropolitan Opera Company has granted special permission whereby artists under contract with the Metropolitan will not be prevented from accepting engagements for this series. Prof. James C. Egbert, director of the summer session, made announcement of this fact last week. It was said at the university that Edoardo Petri, director of the chorus school of the Metropolitan Opera Company, and under whose management the operas will be given on the campus, had not yet concluded any engagements.

Said Professor Egbert: "The educational value of opera has prompted us to give our summer students an opportunity to hear some of the best operas, produced on a scale which would have been impossible at any time other than the present when all the great artists here will be unable to leave for Europe at the close of the regular opera season owing to the war."

Altschuler Joins Kansas City Audience in Singing National Anthem

KANSAS CITY, MO., April 2.—One of the most delightful concerts of the season was given by the Russian Symphony Orchestra, with Modest Altschuler, conductor, and John Powell, soloist. The concert was under the management of Myrtle Irene Mitchell. At the close the orchestra rose and played our national hymn, Conductor Altschuler facing the audience, and not only directing, but singing with them the "Star-Spangled Banner." S. E. B.

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Of good range and abundant power.—*Boston Globe*.
f the timbre too high praise cannot be recorded.—*Chicago Inter-Ocean*.

Not only a gracious personality, but a rich voice.—*Dartmouth Bulletin*.

Such a program as this calls for another.—*Boston Transcript*.

She sang as only artists can.—*Boston Advertiser*.
ucceeded in interesting her large audience.—*St. Paul Pioneer-Press*.

Those who attended her pleasing concert owe her thanks.—*N. Y. American*.
he audience burst into a storm of applause.—*Bangor Commercial*.

An artist of dignity and sincerity.—*Jamestown Post*.
voice whose full resonance charms the ear as few voices can.

—*Boston Transcript*.

Notable musical event of great novelty and charm.—*Providence Tribune*.

Convinced her audience that the Russian language is a supple and excellent medium for musical expression.—*N. Y. Herald*.

Enthusiastic demonstrations from the many Russians in the audience.
—*Chicago Daily News*.

Possesses a splendid voice.—*St. Paul News*.

Used her fine rich contralto with eminent success.—*Providence Bulletin*.
nique and interesting song recital.—*Jamestown Post*.

Rarely has a voice of such beauty been heard in this city.—*Wilmington Evening*
ange wide and tones gloriously smooth.—*Boston Advertiser*.
ussian singing a delight.—*Chicago Examiner*.

Displayed a voice of mellow Russian timbre.—*Russkoye Slovo*.
elightful Russian recital.—*Erie Dispatch*.

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SEATTLE COMPOSERS ORGANIZE SOCIETY

John Spargur Re-elected Head of Philharmonic—"Profits" Shared by Players

SEATTLE, WASH., April 2.—About twenty composers of Seattle met at the home of Mrs. F. A. Appleton Sunday afternoon, April 1, to discuss plans for the organization of a Manuscript Society. William Shakespeare, the noted voice teacher of London, and Dr. B. C. Blodgett, member of the faculty of Stanford University, Cal., were guests. Mr. Shakespeare, Gerard Tanning and Ferdinand Dunkley gave piano numbers. Another meeting will be held in two weeks to perfect the organization.

The annual meeting of the Seattle Philharmonic Orchestra was held last week. Charles E. Lombard was re-elected president; vice-president, William E. Murray; secretary, O. M. Sneider; treasurer, Charles Morris; sergeant-at-arms, E. Murray; board of governors, Albany Ritchie, Ed. Drake, Jr., E. L. Bush and William Hedley. John Spargur was re-elected conductor.

As is customary at this meeting the profits from the popular concerts, which are a co-operative undertaking, were divided among the musicians. The magnificent sum of about \$5, or 20 cents for each appearance, including rehearsals, for these concerts, was what each member received. Still the musicians were not discouraged, and Mr. Lombard said: "We are continuing the organization, and expect to give a series of popular concerts next season."

The Temple Chorus of 100 voices, under the direction of Montgomery Lynch, recently presented Coleridge Taylor's "Hiawatha's Wedding Feast." The assisting soloists were G. Ernest Hill, Elmer Eckart, Mrs. S. E. Brush, Frances Bell and J. B. Carmichael. The Y. M. C. A. orchestra and Margaret Search and Mrs. Montgomery Lynch, accompanists gave instrumental support.

Mrs. Elizabeth R. Miller gave a delightful program for the Woman's University Club March 30. Marjorie Miller, violinist; Mrs. Lawrence Bogel, pianist; Mrs. Bruce Morgan, soprano; Mrs. Langdon C. Henry, mezzo-soprano, and John Blackmore, pianist, were the artists appearing, with Mrs. Broussais Beck accompanist. A. M. G.

Music of Margaret Hoberg Closes Series of Composers' Musicales

The final composers' recital in Mme. Buckhout's series occurred on Tuesday evening, April 3, and was devoted to the compositions of Margaret Hoberg. Mme. Buckhout sang, accompanied by Miss Hoberg at the piano, "My Lady," "I Sing to Thee," "An April Shower," "My Rose Is Love," "A Watteau Fan," "A Couch in the Clouds" and "Before You Came," this being inscribed to her. With Annie Louise David, the well-known harpist, she sang "Chant of the Stars" and "Irish Weather," being warmly applauded. Mrs. David played brilliantly a Polonaise in A Minor and with Miss Hoberg a composition for harp and piano. Vernon Archibald, baritone, won favor in "In Silent Hours" and "Illuminations." Miss Hoberg also appeared, playing a suite of pieces for piano solo, entitled "Tiles from Delftland," which she played charmingly. She was made the recipient of congratulations for her music.

MARGARET WILSON SINGS IN AID OF THE RED CROSS



Margaret Woodrow Wilson, the Gifted Soprano, Whose Appearances in the Concert Field Are Winning Her Constantly Growing Favor

EXTRAORDINARY success has marked the spring concerts of Margaret Woodrow Wilson, the gifted daughter of the President. Miss Wilson has made appearances in the State of Ohio at Columbus, Canton and Dayton, and at Paducah, Ky. All of these appearances have proved to be new triumphs. Her art, as viewed by the critics, is so distinct to-day that she stands absolutely on her own ground as an artist, and appreciation from both her audiences in these cities and from the leading newspaper reviewers indorses her singing in no uncertain terms.

The receipts of her concerts Miss Wilson is giving to the American Red Cross, deducting only the necessary expenses. Last week she sent a check for \$1,000 to Mabel R. Boardman of the Red Cross and wrote her that she would send more after her Southern tour.

Political Views Cost Singer His Job in Dortmund Opera

Because he expressed disapproval of Kaiser Wilhelm's offer to open peace negotiations and spoke slightly of the German Crown Prince, the first baritone of the Municipal Theater in Dortmund, Herr Braun, lost his position, reports the *Stuttgarter Tageblatt*. Herr Braun is a Swiss, who for more than twenty years has been living in Germany and who has met with success in some of the leading theaters and opera houses in the empire.

Percy Hemus Wins New Admirers in Colorado Springs Recital

COLORADO SPRINGS, COL., April 4.—On Friday evening, March 30, Percy Hemus, the baritone, appeared in recital at the Burns Theater, assisted by Gladys Craven at the piano. His program was an engaging one and included songs of all periods, among them Schubert's "Ave Maria," Hahn's "Hour of Peace" and modern American songs by Burleigh, Gilbert, Damrosch and Huhn. He interpreted them finely, with a serious appreciation of their character. Mr. Hemus was roundly applauded. Miss Craven's accompaniments were excellent.

PATRIOTISM STIRS BANKS GLEE HEARERS

"Our Country's Flag" by Club's Conductor, Mr. Humphries, Opens Program

Patriotism found its way into the very beginning of the annual concert of the New York Banks' Glee Club at Carnegie Hall, on Saturday evening, April 7, when "Our Country's Flag," by H. R. Humphries, conductor of the club, was stirringly sung by the chorus. Mme. Caroline Hudson Alexander, the soprano soloist of the evening, sang the second verse of the song as a solo.

Besides Mme. Hudson Alexander, the soloists were Annie Louise David, the harpist; Florence Hardeman, violinist, and William A. Jones, the club's organist.

The male chorus, under Mr. Humphries's baton, sang in splendid fashion "The Lost Chord," adapted by John Hyatt Brewer, Carl Hahn's "Deep Water Song," George F. Root's "The Hazel Dell," arranged by Homer N. Bartlett; "Thanatopsis," by Joseph Mosenthal, with incidental solos by Frederick Patton, a baritone with a fine, resonant voice and with superb diction; an arrangement of the "Blue Danube Waltz" and John Lund's "Spring Morning Greeting." All the numbers were sung with admirable discretion and splendid variety of tonal color.

Mme. Hudson Alexander sang the "Bel Raggio" aria from *Semiramide* in impeccable coloratura style, and old English, Scotch and Irish songs. She was most cordially welcomed.

Mrs. David pleased her hearers in harp solos by Zitel and Moszkowski and took part in the "Concert Romanze" by Carl Schmeidler, a number for violin, harp, cello and organ.

Miss Hardeman played two Kreisler numbers charmingly and in fine style the Pugnani-Kreisler Prelude and Allegro.

There were plenty of encores for soloists and chorus, and a large audience manifested its pleasure frequently. "The Star-Spangled Banner," sung at the end of the program, evoked a great demonstration of patriotism. H. B.

Paderewski Believes President's Message May Hasten Polish Liberty

According to Ignace Paderewski, the great Polish pianist, the message of President Wilson to Congress has made a deep impression upon the Polish people and may influence them to accept the offer of the Russian Provisional Government to re-establish Poland as an independent State. Interviewed by a New York Times reporter at his hotel on April 2, Mr. Paderewski said: "The message of President Wilson made the deepest impression on the Polish people because it was the first time that the chief of a great nation mentioned a united and independent Poland—a free nation like the United States. The recent appeal of the Russian Government adopts the same principles, and in behalf of the whole Russian nation offers freedom and independence to all the parts of the ancient Polish republic and not to some parts, as the Germans did. The importance of the document is enhanced by the fact that it has not been issued by a general, a commander in chief or a sovereign, but comes as a spontaneous offer of freedom from a liberated democracy to an old, and so long oppressed, commonwealth."

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ORGANIZE COMMUNITY CHORUS IN PORTLAND

Growing Enthusiasm for Movement Manifested in Maine City

PORTLAND, ME., April 3.—The movement begun several months ago by George T. Edwards for the purpose of organizing a local community chorus has awakened widespread interest. Slips setting forth the nature of the "People's Community Chorus," as it has been named, were circulated and read as follows:

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No charge for music used at rehearsals. No voices are tried out. If you feel as if you would like to sing for the joy of singing—sacred, secular and patriotic airs—you are invited to join, whether you have ever sung in a chorus or not. Every man and woman in the city is welcome to come and enjoy the old songs in a new way, and learn one or two that they have not heard before. There is no expense of any kind to belong to the People's Community Chorus. Come, and bring a friend."

The first meeting of Portland's community chorus was held on Wednesday evening, March 21, in the assembly hall of the Portland High School. About sixty persons, under the direction of George T. Edwards, sang a number of favorite songs with surprising spontaneity and spirit. George K. Comery gave a brief talk devoted to the objects and influence of a community chorus. The results of this first meeting were highly encouraging.

In the second meeting eighty participated. An innovation was introduced in the shape of a Columbia Graphophone concert, in which records by such artists as Graveure, Nielsen and Bispham were heard. This brief and enjoyable diversion gave the assemblage an object lesson in artistic singing besides proving of much inspirational value. Byron Verge, baritone, was the soloist of the evening, receiving hearty applause.

Among the plans of the chorus is the study of sacred and secular music by several of the older Portland composers, including Kotzschmar, Marston and Paine. The People's Community Chorus meets every Wednesday in the Portland High School.

BERNARD FERGUSON SCORES

Boston Baritone Delights Maine Club—Mrs. F. L. Dutton's Skill

AUGUSTA, ME., March 15.—Bernard Ferguson, the Boston baritone, gave a song recital yesterday morning for the Cecilia Club. Mr. Ferguson's program consisted of German, French, Italian and English songs, in the singing of which he revealed qualifications of a very superior artist. His voice is rich and resonant and he sings with grace and breadth. This was Mr. Ferguson's first appearance in this city, but judging from the favorable impression he made, it will not be his last.

He was ably assisted at the piano by Mrs. F. L. Dutton, an accompanist of extraordinary ability. In arriving from Boston Mr. Ferguson's train was very late, so that he was obliged to give the concert without even one rehearsal with his accompanist. That Mrs. Dutton ably met the demands thus made upon her speaks volumes for her skill and ability.

Marie Morrissey on Tour of Middle West

Marie Morrissey's spring tour, which began in the Middle West March 20, closes in Pittsburgh April 20, when she will be soloist with the Pittsburgh Male Chorus. On April 23 Miss Morrissey will sing at the Edison Tone Test at Carnegie Hall, New York, for the benefit of the American Red Cross, under the auspices

of the New York City Chapter of the D. A. R., of which Miss Morrissey is the "baby member." She appears on April 23 in Brooklyn and April 27 in Fitchburg, Mass.

SITTIG TRIO SCORES

Talented Juveniles Win Cordial Praise—Mme. Niessen-Stone Assists

Before an audience which taxed the seating capacity of the Plaza Hotel's ballroom, the Sittig Trio, aided by Mme. Niessen-Stone, mezzo-soprano, gave a diversified program of serious numbers on the afternoon of March 28. For an ensemble that is preponderantly juvenile—Gretchen, the violinist, and Hans Sittig, the 'cellist, are both children—the performance showed a surprising degree of homogeneity, virility and polish. Frederick Sittig, at the piano, was responsible in no small degree for the happy results obtained in Mozart's G Major Trio, No. 5, and the Allegro con brio of Beethoven's Op. 11.

Gretchen Sittig surmounted the technical problems offered by the first movement of Viotti's Concerto, No. 22, and the Vieuxtemps "Ballade et Polonaise," her brother playing a *Larghetto* by Mozart and Popper's Gavotte, Op. 23. Both children displayed abundant poise and zeal. Mme. Niessen-Stone was copiously and deservedly applauded for her interpretations of Schubert's "Allmacht," Wolf's "Elfenlied," Horsman's "Bird of the Wilderness," Tschaikowsky's "Nur wer die Sehnsucht kennt" and the Massenet "Elégie." The last named was given with violin obbligato, Tschaikowsky's song with 'cello obbligato. The audience applauded all of the performers vigorously. B. R.

EVAN WILLIAMS IN ITHACA

Tenor Is Soloist at Final Concert of Cornell's Orchestra

ITHACA, N. Y., March 24.—The last of the season's concerts by the Cornell University Orchestra was given in Bailey Hall Saturday evening, with Evan Williams, tenor, as the soloist. The audience was the largest of the year for this series and was generous in its applause for the orchestra and Mr. Williams.

Under the direction of George L. Coleman, the University Orchestra has accomplished much. The program included Schubert's "Unfinished" Symphony and "Marche Slav," Tschaikowsky. Mr. Williams gave a number of encores. N. G. B.

New York Recital for Maggie Teyte

A song recital by Maggie Teyte, who has been winning a succession of triumphs on tour with the Boston-National Grand Opera Company, will be an event of the late musical season in New York. Miss Teyte is planning this recital for the latter part of April and it will mark her first appearance this season in a New York concert hall.



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MINNEAPOLIS CHEERS MINNESOTA SINGERS

Symphony Soloists are Florence Macbeth, and Clara Williams—
Damrosch Leads Anthem

MINNEAPOLIS, MINN., April 4.—The local season of the Minneapolis Symphony Orchestra came to a close with two brilliant concerts on Friday night and Sunday afternoon. On each occasion an American artist was the assisting soloist, Florence Macbeth and Clara Williams, both Minnesotans.

John Alden Carpenter's suite, "Adventures in a Perambulator," was the novelty. The audience responded to the original features of the composition, and was appreciative of Mr. Oberhoffer's clever reading, but there was little sign of genuine satisfaction.

Florence Macbeth's conquest was happy and complete. Bearing an attractive, youthful appearance, with an advanced degree of maturity in her art, the charming singer made use of a voice that was fine, lustrous and manipulated with exceeding skill. The "Bell Song" from Delibes' "Lakmé" and David's "Thou Charming Bird" aria, with flute obbligato by Leonardo de Lorenzo, were perfectly suited to the singer's coloratura gift. There were encores which further demonstrated both the delightful art of the singer and the high esteem in which she is held.

The return of Clara Williams from a season in New York, where she has been assisting Oscar Seagle in his teaching and perfecting her own art as well, was the sign for good attendance and high enthusiasm on the occasion of Sunday afternoon's concert. A keen sense of pleasure was aroused by the art at Miss Williams's command. One number was sung with the harp accompaniment of Henry J. Williams. A brilliant and flexible *fioritura* was exercised in Miss Williams's singing of the "Casta Diva" aria from "Norma."

Rossiter G. Cole's Symphonic Prelude

was the novelty. Schumann's "Spring" Symphony, No. 1, was greatly enjoyed. Bizet's "Carmen" Suite and Kaun's "Festival March" and "Hymn to Liberty" completed the program.

The orchestra's eleventh annual spring tour begins next week. The soloists engaged are Marie Kaiser, soprano; Jean Cooper, contralto; Richard Czerwony, violinist; Charles Harrison, tenor; Royal Dadmun, baritone; Cornelius van Vliet, cellist; Henry J. Williams, harpist.

A stirring moment was that when Walter Damrosch, wielding the baton at the close of the New York Symphony concert, led 2000 voices in singing the "Star-Spangled Banner." With this still ringing in the ears, there came the cry of the newsboys at the lobby entrance: "American Armed Ship Sunk."

Mr. Damrosch was received with exceeding cordiality, and followed with interest and admiration. There were many recalls for Efrem Zimbalist after the Tchaikowsky concerto.

The Minnesota College Oratorio Society gave its annual presentation of Handel's "Messiah" in the Auditorium last night. Walter Hawkinson conducted the chorus of 300 voices. The following soloists participated: Leonora Allen, soprano; Rose Lutiger Gannon, contralto; Albert Lindquest, tenor; Carl Cochems, basso. Miss Gannon substituted on short notice for Christine Miller. An orchestra of 32 pieces was employed, with F. E. Peterson organist.

F. L. C. B.

New Morosco Theater to Be Home of Music League's Concerts

Owing to the increasing difficulty of obtaining open dates for recitals and concerts in Aeolian Hall, which has been booked solid for practically every afternoon and evening throughout the past musical season, the Music League of America has made arrangements to take all of the "off time," including Sundays, at the new Morosco Theater in Forty-fifth Street, west of Broadway, for next season. The Music League has under its management a large number of artists, many of them among the younger musicians, who are desirous of being heard in New York, and it was with the idea of providing adequate facilities in this direction that the Music League concluded arrangements for time at the theater.

KUNWALD MAKES DÉBUT AS EDITOR

His Revision of Schubert Work
Electrifies Cincinnatians—
Mme. Zeisler Appears

CINCINNATI, April 6.—Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, has appeared as conductor, lecturer, accompanist and pianist, but at the last pair of symphony concerts he presented himself to his audiences in a new capacity, that of editor, playing his specially annotated version of Schubert's C Major Symphony. The complete program was as follows:

"Die Entführung aus dem Serail," Mozart; Symphony in C Major, No. 7, Schubert; Concerto, for piano and orchestra, D Minor, Rubinstein, Mme. Fannie Bloomfield Zeisler; Overture, "King Lear," Berlioz.

The edition of the Schubert Symphony generally in use is one published by Breitkopf & Härtel. Although Dr. Kunwald has used this edition it has not satisfied him. "I always felt," he said, "that this edition did not bring out the full beauties of the score and had promised myself that some time when I had the time I would edit it specially for my own orchestra."

Dr. Kunwald found the time before the last concerts and the result was a revelation. Although the symphony has been played repeatedly in Cincinnati, it has never been received as it was last week. Its effect was electrical on the audience, who greeted the conductor and his men with a storm of applause which surely rewarded him for the labor involved. At the conclusion of the second movement the uproar continued until the orchestra was compelled to rise. At the end of the symphony the orchestra was not only compelled to rise again, but the applause amounted to an ovation.

There have been many demands for an early repetition of the symphony, and Dr. Kunwald will undoubtedly incorporate it in his next season's programs, although this is contrary to his accustomed procedure.

Mozart's Overture was given its first Cincinnati performance. The freshness and charm of its themes and the interpretative understanding with which it

was presented brought out hearty applause.

Mme. Zeisler, who had not played in Cincinnati since 1905, was most cordially greeted. She fully sustained the reputation made on previous occasions. Her highly developed technique and the emotional coloring with which she invested the Rubinstein Concerto resulted in a most cordial reception.

A. K. H.

FARRAR, IN "TOSCA" GARB, LEADS ANTHEM AT OPERA

Metropolitan Audience Cheers and Applauds When Diva Appears
Waving Old Glory

Another patriotic demonstration was witnessed at the Metropolitan Opera House on the evening of Good Friday, the day of the war declaration. At the end of the second act of "Tosca" Geraldine Farrar appeared in the garb of the Roman songstress waving a large Old Glory. Mr. Polacco raised his stick and Miss Farrar began "The Star-Spangled Banner" amid applause and cheers. Of course, everybody stood up. Recalled by the outburst of enthusiasm, Miss Farrar waved her flag and "directed" while the audience sang the anthem. The patriotism was present; perhaps the only reason why this glorified "community chorus" did not sing more lustily was because those present did not know the words of our anthem. As Mark Twain once observed, while the "Twilight" and the "Flag Was Still There" parts were sung supremely, the rest of the verse consisted of "la, la, la, la, la!" Above the volume of chorus and orchestra could be heard the golden voices of Marie Sundelius, Sophie Braslau, Minnie Egner, Henri Scott, Clarence Whitehill and others of the Metropolitan forces, who were in the audience. They knew the words.

Mmes. Alda, Cavalieri and Edvina in Junior Patriots' Celebration

At the New York Hippodrome last Sunday evening several musical artists participated in the meeting of the Junior Patriots of America. In the tableau Mme. Lina Cavalieri appeared as "France" and Mmes. Frances Alda and Louise Edvina were heard in solos.

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Soprano

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Photo by Pathé

In Columbus, Canton,
Dayton and Paducah:

Columbus (O.) Eve. Dispatch, Feb. 23, 1917.

"No doubt some of the people who wended their way to Memorial Hall last night were somewhat skeptical of the vocal ability of the President's daughter, from a professional standpoint, thinking, perhaps, that, as the daughter of the first citizen of the land, Miss Wilson might be advertising her family name for a worthy cause. If such there were, they were undeceived when they settled down under the charm of the vocalist's song."

Ohio State Journal, Columbus, Feb. 23, 1917.

"They (her hearers) were most pleasantly surprised to hear a voice which held its own with many possessed by recognized artists who have appeared on the same platform."

Canton (O.) Daily News, Feb. 16, 1917.

"Margaret Wilson stepped out of the halo of her father's greatness and gave herself to Canton as a charming singer. She is possessed of a voice which, while not particularly big, is beautifully sweet and intelligently used. Cantonians were captivated by the clear and vibrant tones coming from the throat of the president's daughter. After the concert was over they attested this fact by remaining seated and begging for another number."

Dayton (O.) Journal, March 13, 1917.

"Miss Wilson's personal charm was early in evidence and before her first group of songs was ended she had proven her ability to create an atmosphere of intimacy too infrequently found in so large a concert chamber."

Paducah (Kentucky) News-Democrat, Feb. 28, 1917.

"The song recital (Miss Wilson's) was one of the best ever given in Paducah, and music-lovers of the city feel that they have been signally honored, not only by a daughter of a president, but by a singer of exceptional worth and ability. The visit of Miss Margaret Wilson will long remain in the memory of Paduchans. Miss Wilson has a voice of splendid power and range, while her expression was almost perfect."

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TITANS OF PIANISTIC
ART JOIN IN RECITAL

Bauer and Gabrilowitsch Again Provide
a New York Audience with
Cause for Rejoicing

When Harold Bauer and Ossip Gabrilowitsch undertook a two-piano recital a couple of years ago the enterprise seemed nothing more than a casual experiment, a passing fancy which, while it pleasantly varied the ordinary course of concert events, was unlikely to retain the popular favor once the novelty of the diversion had worn off. Yet these two artists (not to mention several others) have since then gone into harness together repeatedly and greatly to the delight of large gatherings. On the afternoon of April 1 they did it again and, in spite of sunshine and summer heat, every seat in Aeolian Hall was occupied. Whatever one may feel about the ordinary variety of joint piano recital, the kind afforded by these players is so distinctly individual in fascination and charm that it is undoubtedly coming to be considered one of the indispensable features of the musical year.

This Sunday program included Bach's C Minor Prelude and Fugue, Mozart's D Major Sonata, a Chopin Rondo, Arensky's Suite "Silhouettes" and things by Schütt and Saint-Saëns. Mr. Bauer made the arrangement of the Bach for two pianos. It is going to be necessary to do more transcribing of this sort, for the available literature is neither extensive nor highly valuable. Or will composers bestir themselves to furnish new material if such recitaling shows any promise of permanence?

Mr. Bauer did his work well in this place and the performance was of faultless clarity and rhythmic exactitude. If Mozart's clavier writings sound over-amplified on a modern pianoforte they naturally appear more so on two of them. But, discounting this inevitable condition, it remains a fact that little more purely beautiful has been heard in New York this season than the exquisite performance that Messrs. Bauer and Gabrilowitsch gave of the lovely, wistful *adagio* of the D Major Sonata.
H. F. P.

TWO QUARTETS IN CONCERT

Aid Junior Choir of New York Church—
"Deep River" Transcription Heard

Aided by the Criterion Quartet of New York, composed of John Young, tenor; Horatio Rench, tenor; George Reardon, baritone, and Donald Chalmers, basso, and by the Central Church Quartet (Elizabeth Bulkley, soprano; May Wright, contralto, Raymond Hopper, tenor, and C. C. Jackson, basso), the junior choir of the Central M. E. Church gave a concert on the evening of March 28, under the direction of Mrs. Robert E. Walsh. A brief but engaging program was performed in capital fashion. After the March from "Aida," played as an organ number by Miss Smith, there were heard ensemble numbers by the quartets and junior choir. The Criterion sang stirringly Buck's "Annie Laurie" and the Tennyson-Hawley "Bugle Song."

The soloists were May Wright, contralto, and Mary Bradin, violinist. Miss Wright sang Dunn's "Bitterness of Love" and "The Star," by Rogers, affording delight to the good sized audience. Miss Bradin's group was particularly interesting, since it contained a violin transcription by A. Walter Kramer of the Burleigh version of "Deep River," given its first public hearing in this form on this occasion. Miss Bradin played it exquisitely. Her other offerings were the *Adagietto* from Bizet's "L'Arlésienne" and Randegger's "Pierrot-Serenade."

Fine Program at Fraternal Association
of Musicians Meeting

At the sixth regular monthly meeting of the Fraternal Association of Musicians a reception and concert was given to Mr. and Mrs. Louis J. Sajous at Studio Hall, New York, on April 3. Among the artists who participated in an interesting program were Mme. Agathe Barsescu, tragedienne; Leola Lucey, soprano; Homer N. Bartlett, composer; Bruto V. Giannini, composer; Irvin F. Randolph, pianist; Stellario Cambria, mandolinist, and Rowley McElvery, baritone.

The Arbuckle Institute Choral Club of Brooklyn, Bruno Huhn, conductor, gives its final concert of the season on Wednesday evening, April 18. The soloists will be Pauline Curley, soprano, and Nicola Thomas, violinist.

NEW YORK, 1917

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Sunday Afternoon
April 15th
AT THREE O'CLOCK

CLASSICAL PROGRAMME

Overture "Egmont" Beethoven
Symphony G minor Mozart
"Leonore" Overture (No. 3) Beethoven
Concerto for 'Cello and Orchestra Haydn
Soloist: PABLO CASALS
Suite "Céphale et Procris" Grétry

SECOND CONCERT

Friday Evening
April 27th
AT EIGHT-FIFTEEN

ROMANTIC PROGRAMME

First Symphony, C minor, op. 68 Brahms
Concerto, A minor, for Piano and Orchestra Schumann
Soloist: HAROLD BAUER
"Les Preludes" Symphonic Poem Liszt

THIRD CONCERT

Friday Evening
May 11th
AT EIGHT-FIFTEEN

RUSSIAN PROGRAMME

Overture "Russlan and Ludmilla" Glinka
Suite, op. 43 Tchaikovsky
"The Sirens" Symphonic Poem Glière
Second Concerto, C minor, for Piano and Orchestra Rachmaninoff
Soloist: OSSIP GABRILÓWITSCH
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"Scheherazade" Rimsky-Korsakov

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ARKANSAS AUDIENCE BESTOWS HIGH FAVOR UPON ROSA OLITZKA



Mlle. Rosa Olitzka, the Chicago Opera Contralto, and Henry Tovey, Dean of Music in the University of Arkansas. The Snapshot Was Taken in Fayetteville, Ark.

FAYETTEVILLE, ARK., April 1.—Mlle. Rosa Olitzka, contralto of the Chicago Opera Association, was heard in recital Wednesday afternoon, under the auspices of the school of music of the University of Arkansas. She received an ovation such as is rarely accorded by a Fayetteville audience. Her lower notes were deep and round and her medium and high notes remarkable for their clarity and sweetness. She sang groups of songs in German, French and English and also a Russian folk-song, in her native tongue. Her operatic numbers were especially well liked and a charming little lullaby, "Po' Li'l Lamb," by Vera Brady Shipman, showed her voice in its tenderest mood. Henry Tovey, dean of music in the University of Arkansas, was an able accompanist.

Members of Hartford's German Singing Societies Pledge Loyalty

HARTFORD, CONN., April 7.—Officers and directors of the Hartford Männerchor, the Hartford Sängerbund and the Hartford Turnerbund made it apparent last night that local residents of German extraction in this city will stand behind President Wilson as becomes loyal American citizens. The Männerchor was

the first to set a worthy example by unanimously adopting resolutions pledging every member to support the United States under all circumstances. This action was taken before war was declared. A member of the Sängerbund has announced that he and his fellow members will be "good Americans," while the Turnerbund has also indicated its loyal intentions. W. E. C.

OPEN-AIR OPERA FOR ST. LOUIS

Plan "Aida" for June Convention—Moore Incorporates Company

ST. LOUIS, April 7.—The St. Louis Grand Opera Committee is co-operating with the committee in charge of the convention of Associated Advertising Clubs of the World for a monster open-air performance of "Aida" in the municipal amphitheater in Forest Park in June. A Shakespearean festival was held there most successfully last spring. The committee has secured the co-operation of the municipal authorities and has started to work at once to put the matter through. The St. Louis Symphony Orchestra has been engaged to furnish music during the entire convention.

Homer Moore is convinced that the public wants opera at popular prices and has, therefore, incorporated his own opera company under the name of the Homer Moore Opera Company. Papers were filed this week at Jefferson City with the Secretary of State for a corporation of \$20,000, all paid up. Mr. Moore's "Louis XIV" was recently produced here and he has three other operas, "The New World," "The Pilgrim" and "The Puritan," all depicting early life in America. He plans to produce these operas after the close of the war. H. W. C.

Edwin Grasse Plays Own Sonata in Brooklyn Tonkünstler Concert

The performance of his own Sonata No. 2 and Duo for Two Violins Alone, Op. 15, marked the appearance of Edwin Grasse, violinist, at the Tonkünstler Society's concert of April 5 at Memorial Hall, Brooklyn. In the latter number Edna Minor, violinist, was also heard. Mr. Grasse's playing revealed a high artistic caliber and his compositions were of unquestionable worth. Edith Milligan King and Alexander Rihm played "Hiawatha's Wooing and Wedding," by August Walther, arranged by Mr. Rihm for two pianos, and Schütt's Theme and Variations for Two Pianos. Their work was of an eloquent character. "Gieb mir dein Herze," by Hermann, and other songs by Strauss, La Forge, Brahms and Wolff were sung by Lorina Zeller, Mr. Grasse being heard in obbligation. Ada Zeller accompanied. G. C. T.

RABINOFF GIVES OPERA STARS A LESSON IN AMERICANISM



Courtesy of St. Louis Star

Max Rabinoff Explaining to Some of His Foreign-Born Opera Stars What the Stars and Stripes Typify

ST. LOUIS, MO., April 7.—Max Rabinoff, manager of the Boston-National Opera Company, while in St. Louis gave a little lesson in Americanism to some of the members of his company. The Boston Opera Company is a very cosmopolitan organization and the photograph represents Mr. Rabinoff explaining what the Stars and Stripes typify. This picture shows on the left, José Mardones, a Spaniard; next to him, Mr. Rabinoff and then Tamaki Miura, the diminutive Japanese, who has made such a profound impression in her singing in "Madama Butterfly" and "Iris." On the extreme right is Virgilio Lazzari, the Italian basso. H. W. C.

Indian Pupils Present Operetta in Dewey, Okla.

DEWEY, OKLA., April 2.—Indian pupils in the public school presented an operetta, "The Captain of Plymouth," last week, under the direction of Cora Benges, supervisor of music, who is a Cherokee. The cast was composed of those of Indian blood for the most part. The performance was notably excellent. Among those who took prominent parts were Georgia Phillips, Virgil Stewart, Gwynne Felton, Donald Shira, Frank Shira. Lucy Evans, Marie Moore. The speaking parts were coached by Marian

Brooks of Little Rock, Ark. The school orchestra members also assisted as part of the chorus. The "orchestra" was the piano, played by Miss Benges. The school had a Loyalty Parade and patriotic "sing" on the morning of April 2.

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NOTABLE PREMIÈRES

Stories of Musical First Performances from
Primal Times to the Present Day

By
FREDERICK H. MARTENS

No. 3
SOME NERONIAN APPEARANCES

FROM Greece to Rome is a natural transition, for Rome borrowed her arts and her music from Greece. With the decay of the Roman Republic, mime and flute player, citharist and singer grew in importance and, the Empire once established, the Caesars themselves swelled their guild. Some of the worst Roman emperors were singers—Commodus, Caracalla, Elagabalus. And none more flagrantly than Nero, whom readers of "Quo Vadis" may remember as a gross, often intoxicated person, Beau Brummelish in a loosely togad and a begemmed fashion, with throat and fingers ever itching to burst into song or pluck the lyre. . . . "Not a vicious boy" (he overcame this defect), as he grew older he could not keep his hands from picking and stealing toward the strings, for, as the chronicler states, "he was clever with his fingers." The people of Rome could overlook matricide or other casual crimes of the day in their prince, but his amphitheater concerts wounded them to the quick, and Nero may be said in the end to have been condemned to death by his own voice.



Frederick H. Martens

He began his evil musical career at the age of twenty-two, when his singing drove the birds from the mulberry trees of the imperial gardens across the Tiber. In A. D. 64 he sang in the theater at Naples and outraged nature destroyed

the edifice by earthquake as soon as the spectators had left it. But the forced applause greeting his first public rendering of new songs at the Quinquennial Games at Rome, A. D. 65, did not content him—he must be heard in Greece, true cradle of musical culture!

Nero was a temperamental vocalist with a thin, somewhat hoarse "parlor voice," carefully cultivated and so lavish was he in the use of cut leeks for its preservation that they have been recommended to public singers ever since. When once he appeared on the stage, none of the audience might leave the theater, and listeners often succumbed to *ennui* and fatigue. Keen-witted Greeks feigned death and were carried out as corpses. Vespasian, falling asleep at one of Nero's concerts, was condemned to die and was with difficulty saved by friends. Yet, though the private opinion of the critics and public was in accord as regards Nero's musical talents, we need not be surprised to learn that his every recital was a "tremendous success."

The Emperor's Grecian concert tour, which began Sept. 25, A. D. 66, was an uninterrupted succession of these unavoidable *succès d'estime*. He carried off the parsley wreath of victory in singing, harping—and practically everything else—at the Olympian, Pythian, Nemean and Isthmian Games, and entered Rome in triumph with 1808 crowns of honor awarded him. We fear, however, that the critics did not deny all merit to the artist merely because he was an Emperor. Suetonius says, when the Emperor returned from Greece and his image as the "Harpist God" adorned all the streets of Rome: "And after all this (so far was he from letting slacken and remitting one jot of his ardent study of his music profession), that for the preservation of his voice he would never make speech unto his souldiers but absent, and by messengers . . . nor yet do aught in earnest or mirth without his *Phonascus* by, a Moderatour of his voice, to put him in mind for to spare his pipes and hold his handkerchief to his mouth." But he had no real need to "spare his pipes" for *il n'avait pas la marchandise!* His burning of Rome is remembered, but his recital programs are forgotten. An example of a ruling passion strong in death, he perished convinced the world had lost its greatest artist.

Worthy and Unworthy Church Music
Sung by Pittsburgh Choir

PITTSBURGH, PA., April 1.—An out-of-the-ordinary concert was given by the choir of the Western Theological Seminary, under the direction of Charles N. Boyd, last Monday in the form of a program made up of "desirable and undesirable types of church music." Only

the names of the "desirable" compositions were set forth in the program. Among the latter were a "Te Deum" in E Minor by Basil Harwood and Philip James's "I Have Considered the Days

of Old." As examples of various styles of church music the choir sang Palestrina's "Adoremus Te," Gretchaninoff's "As the Waves of the Sea" and Tertius Noble's "Souls of the Righteous."

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Miss Austin's quality of tone production is rich and full, her intonation faultless. Her splendid assurance and an intimate knowledge of all that is essential in her art, her grace and tenderness in the most delicate passages acclaim her possessed of the finest requisites of violin playing, and her audience last night was delighted with her efforts.—*The Charlotte (N. C.) News, March 6, 1917.*

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Weiner's Seldom Heard Serenade
Played with Fascinating Effect

CHICAGO, April 1.—The Chicago Symphony Orchestra set a high mark for even this admirable organization at its concert in Orchestra Hall last night. Strube's Variations on an Original Theme, heard for the first time in Chicago, made an indifferent impression, and Mozart's Symphony in G Minor, although excellently played, was overshadowed by the unsurpassable way in which Mr. Stock's men played the "Freischütz" and "Rienzi" overtures and Weiner's Serenade for Small Orchestra. These were played in that incomparable manner which has given the Chicago Symphony Orchestra its high fame.

One could not help wondering why Weiner's Serenade is played here so seldom. The score abounds in melody and the lovely reading given it by the orchestra, both in ensemble and in the extensively used solo instruments, richly brought out its beauties. The audience seemed determined to make the orchestra break its rule against encores after the third movement, with its three variations given respectively to the bassoon, oboe and flute, and again after the vivacious finale.

F. W.

ARION ORCHESTRAL CONCERT

Three Soloists in Splendid Program at
Club's Quarters

In the Arion concert given at the society's headquarters in New York on Sunday evening, April 1, Frieda Klink, contralto; Ruth Bingaman, pianist, and Alfred Kastner, harpist, were the soloists. The orchestra, under the direction of Carl Hahn, played numbers by Beethoven, Grieg, Saint-Saëns and Mendelssohn in very creditable fashion.

Miss Klink sang three songs of Brahms and numbers by Henschel, Rogers and MacFayden with splendid diction and a fine sense of style. Her tones were rich and full and her intonation was good. She was most cordially received.

Mr. Kastner, a splendid harpist, played effectively numbers by Saint-Saëns, Debussy and Fauré. Miss Bingaman was heard to advantage in two dances by Scott, a Strauss number, and in Ole Olsen's Suite for String Orchestra and Piano.

Godowsky Triumphs in Austin, Tex.,
Despite Injured Finger

AUSTIN, TEX., April 2.—The recital given by Leopold Godowsky recently, under the auspices of the Austin Music Festival Society, was a triumph of its kind. In spite of the fact that Mr. Godowsky had a very sore finger, his performance was remarkable. Godowsky's resources seem endless, his marvelous technique and pedaling and his tone color being beyond compare.

C. G. N.

Ellis and Lyric Clubs in Los Angeles Offer Beethoven's "Ninth" Under Tandler



Adolf Tandler Conducting the Los Angeles Symphony, Lyric and Ellis Club Choruses in the Performance of Beethoven's Work

LOS ANGELES, CAL., April 3.—The big musical event of the last week in Los Angeles was the double performance of Beethoven's Ninth Symphony by the combined symphony orchestra, the Ellis Club and the Lyric Club. The conductor was Adolf Tandler and the soloists were Constance Balfour, soprano; Mrs. L. J. Selby, contralto; Harold Proctor, tenor, and Clifford Lott, baritone.

The program was opened with Goldmark's "Spring" Overture and closed

with Kaun's March and Hymn. The first performance was at Trinity Auditorium, Saturday night, and the second at Temple Auditorium, Sunday afternoon, both to large audiences. The choral work was stronger and better at the first performance and the orchestral work more satisfactory at the second, when too many of the choristers were missing.

Dr. Norman Bridge made a speech at the close of the program, eulogizing the symphony workers and asking for a more general support for the orchestra next season. This concert closed its twentieth year, sixteen years having been under Harley Hamilton and four under Adolf Tandler.

Big Audiences for Kreisler

Fritz Kreisler drew audiences to Trinity Auditorium that filled the large house Tuesday and Saturday. Manager Behmer has had an unusually successful sea-

son for his Philharmonic courses of concerts and has added a number to his list to close the season, including Warlich and Maude Fay.

The Timmner-Lott Series offered two unusual works last Thursday night, a "Divertimento" for violin, viola and cello, by Mozart, and the Beethoven Septet for strings and winds played with high artistic results by Messrs. Timmner, Schliwen, Riches, Raimondi, Blaes, Vogelgesang and Mrs. Timmner.

Clifford Lott offered a program of sacred songs at the Woman's Club house Tuesday which included several numbers by two California composers, Frederick Stevenson and George Clerbois.

The Schubert Club's concert of April 1 had as features Cadman music, his Trio in D for piano, violin and cello being played by the composer, Oskar Seiling and Axel Simonsen.

W. F. G.



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New York, April 14, 1917

AS TO GERMAN ARTISTS AND MUSIC

In the extra-hearty character of the applause with which the large gatherings at the Metropolitan last week greeted the various interpreters of Wagner's "Meistersinger" and "Parsifal" was exemplified the tolerance, the liberality and the thorough common sense of American music-lovers, now that war has come to us. In both cases the majority of leading participants were German, the listeners mostly American. At least two of the singers had been guilty at a time not long past of utterances little short of scurrilous with respect to the nation which has established their artistic repu-

tations and enriched them past the dreams of their colleagues at home. Yet in the general largess of enthusiasm theirs was not the least share. Unless baser sentiments have altogether atrophied their finer instincts they might well have experienced qualms of conscience. The audience, on its part, bodied forth the shining honor of Americanism.

The Germans have for two years or more prided themselves over their magnanimity in permitting Hermann Jadlowker, a Russian, to sing at the Royal Opera of Berlin and in suffering Josef Lhévinne to give piano recitals unmolested. But these examples of liberality seem singularly paltry when compared with the spectacle of a half-dozen or more "enemy" artists simultaneously acclaimed in the greatest opera house of the country opposed to theirs.

Let us hope that no German artists will take improper advantage of the courtesy and kindness we mean to maintain as long as it continues to be merited. Let them not, on the other hand, confound gentility with abject tolerance and lend themselves to questionable acts or equivocal speech. They are not indispensable, for we have artists of our own growth who, if not yet exploited as they assuredly deserve to be, would be found to equal and in many instances to surpass the Germans in their own distinctive sphere. Indeed, there exists more reason than ever for immediate mobilization of our best home-grown artistic resources. For if this is not the logical hour of their recognition, that time will never be.

We want to hear no chauvinistic nonsense against singing in the German language or performing German masterworks. There is no more occasion for us to deny ourselves Schumann or Wagner than there has been for the Germans to renounce Bizet or Verdi. Only bigotry will offer such evil counsel and in the very nature of things bigotry is not an element of the American spirit. In the phrase of a nameless French soldier in the trenches, "ce qui était beau reste beau." And we war not upon beauty, but on the spirit which underlies its opposite.

WANTED: A GREAT MUSICAL NEED

In a world wherein everybody is so generous in offering advice, there should be no dearth of suggestions in response to a half-expressed request from the Sinfonia Fraternity, recorded on page 9. This society has appointed a committee to seek "some great and definite service" which it may render to the cause of American music. What an avenue of speculation this opens up! The number of schemes suggested will probably be as great as the number of persons to whom the question is put.

For instance, in a little group which discussed the matter the other day, one man said: "Let them found a bureau of information to which people may apply for practical help in the direction of various musical affairs. For example, this bureau should be able to supply information as to the latest developments in public school music, new points in musical education among the colleges, etc."

Suggested another: "Nothing could be of greater service than the providing of the great mass of the people with a talking-machine or player-piano and records so that they might hear as much good music as possible—that it might be part of their daily lives. I realize, however, that this is scarcely practicable."

"They should stamp out the great American crime—the neglected American musician," volunteered another. "Let a pension fund be created of which the benefits would come to aged musicians as a right—not as a charity."

"Let them do anything but offer a prize for American composers," ventured a fourth. "Instead, it would be much more worth while, if they would establish an orchestra in one of our cities which would be devoted to trying out new works by Americans—not necessarily in a public hearing, but so that the composers could observe where they might better the orchestral effects they had conceived in their instrumentation."

These are merely four suggestions taken at random. Our readers would do well to thresh out the matter in our Open Forum. A year or so ago in that department, there raged merrily a discussion as to how a million dollars could best be spent for music. This was purely a hypothetical case, whereas the present call is for a service that may be rendered by a definite organization. Let the Open Forum contributors note that what is sought is a work that can best be done by a fraternity composed largely of students and graduates of musical conservatories with chapters throughout the country.

On with the discussion!

HOW IT WORKS OUT!

To the Editor of MUSICAL AMERICA:

I am glad to renew my subscription to MUSICAL AMERICA. I could and would not be without the journal, which has proved such a material aid in all my Association work.

We Milwaukee people will never forget Mr. Freund

and his inspiring aid to music in our city. It is bearing good fruit.

Sincerely yours,

LIBORIUS SEMMANN, President,
Wisconsin Music Teachers' Association, Milwaukee,
April 2, 1917.

PERSONALITIES



Photo Bain News Service

Gabrilowitsch in a New Rôle

Ossip Gabrilowitsch is revealing himself in a new rôle to Americans this season. Our concert-goers have been accustomed to hearing him as a solo pianist and an ensemble artist, besides his work as accompanist for his charming wife, but this year he has stepped forth as a conductor. Last fall the noted pianist conducted a concert at the Manhattan Opera House, and he gives a series of three orchestral concerts at Aeolian Hall, New York, on Sunday afternoon, April 15, Friday evening, April 27, and Friday evening, May 11.

Paderewski—Paderewski spoke before delegates of the Polish Falcons' Alliance in Pittsburgh on April 3 and exhorted them to form a Kosciusko Army for service under the Stars and Stripes.

Caruso—Enrico Caruso added to his collection of ancient glass and faïences by a number of purchases at the sale of the Tabbagh collection of Ancient Greek, Saracenic, Mesopotamian and Persian faïences, glass, etc., which opened at the American Art Galleries on March 30. The tenor paid as high as \$240 for an Alexandrian glass vase of the first century B. C.

Bridewell—Mme. Carrie Bridewell, the distinguished contralto, formerly of the Metropolitan Opera Company, will appear at the Federation Biennial in Birmingham, Ala., next week, and will then leave immediately for California, where she will fill ten concert engagements. In San Francisco, Mme. Bridewell will appear on May 6 at a Navy League benefit, and will later appear there in recital. Mme. Bridewell sang on Thursday of last week in a New York performance of "Carmen," with George Mitchell as Don José and William Beck of the Chicago Opera Company as Escamillo.

Morris—New York has spent \$600,000 to hear its big orchestras this year, Paul Morris writes in the New York Herald of April 8. Its fifty important orchestral concerts have been heard by approximately 375,000 persons. For instance, nearly 150,000 persons have heard the fifty-two concerts of the Philharmonic Society in Carnegie Hall this season and forty-two of the Symphony Society, while the eleven of the Boston Symphony Orchestra have attracted more than 100,000 persons. The twenty Metropolitan Opera concerts on Sunday nights have been heard by nearly 375,000 persons. Last year, the Herald says, there were about 132 concerts, heard by about 300,000 persons, or 75,000 less than this season.

Claxton—"In all the cities and larger towns of the United States there are thousands of boys and girls who never hear good music," declares Dr. P. P. Claxton, United States Commissioner of Education. "If they hear music at all it is of the ragtime or vaudeville type or the mechanical music of the moving-picture theaters. Why should not every church in which there is a good organ and which has a competent organist open its doors freely to children between the ages of eight or nine to seventeen or eighteen for one hour every week, and arrange for its organist to render for the children the best music in their best style? I appeal to pastors, priests, organists and officers of the churches to give this suggestion a fair trial."

Campanini—Cleofonte Campanini, director of the Chicago Opera Company, arrived in New York from Chicago on Monday to arrange various matters concerning his next season of grand opera in Chicago. He will not go to Europe, but will remain in the East this summer.

Scheff—In a blue suit with brass buttons, and wearing a military hat, Fritz Scheff, the soprano, addressed a noonday crowd in City Hall, New York, on April 10. The singer, now an American citizen, urged her hearers to enlist in America's navy. To her earnest plea, "Won't you please enlist, all of you?" many responded.

POINT and COUNTERPOINT

[Duly Apologetic to K. C. B. of the New York American]

DEAR POINT and Counterpoint:

YOU HAVE often.

CALLED ME highbrow.

BECAUSE I went.

TO DUNCAN and Diaghileff.

WHILE YOU fell for.

DOYLE AND Dixon.

BUT NOW I know.

WHY YOU can't see.

SUCH STUFF as.

"METACHORIE."

WHICH IS a new art.

INVENTED BY a Mme.

VALENTINE DE Saint-Point.

WHO RENTED the Metropolitan.

AND GAVE away.

ALL THE seats.

TO HER disciples.

AND THE seekers.

AFTER THE "dernier cri."

IF YOU get me.

BUT ON with the dance.

A MEEK young man.

READ VERSES.

IN METRE like.

THIS AND.

HE READ them meekly.

AND THEN a green.

PINWHEEL was flashed.

ON A screen and.

IT DISAPPEARED.

THE ORCHESTRA played.

WILD AND WOOLLY music.

BY AN ultra-Ornstein.

AND THE Saint-Point lady.

TRIED TO draw.

PARALLELOGRAMS AND triangles.

WITH HER feet and.

THEN FELL flat on.

THE GROUND.

AMID DIM lights.

IF THIS is dancing.

MY DEAR P. & C.

AND THE Greenwich Village.

CROWD THINKS it is.

THEN COUNT me out.

AND GET me a ticket.

FOR THE Cocoon Grove.

WHERE I won't see.

WOMEN DRESSED like men.

AND VICE-VERSA.

AND WHEN they give.

SOMETHING AWAY.

FOR NOTHING.

STAY HOME.

AS I didn't.

I THANK you.

MONSIEUR PLUS JAMAIS.

Missouri Papers Please Copy

[Pitts Sanborn in the Globe]

The translations of Mrs. de Saint-Point's poems were read aloud, but not very loud, in a clerical monotone by a young man with a Joplin accent.

The Metropolitan was a "dead give-away" for Metachorie, tattled Gilbert Gabriel in the *Evening Sun*.

Little Harold had just begun the study of music, and a visitor asked how he was getting along.

"Oh, all right," he replied, "only sometimes I have trouble with the sharks and flaps."—*Baltimore Sun*.

PARLANDO E STACCATO

"What is the most musical language?" "My uncle pronounces in favor of Chinese. He says that when two Chinamen really get animated it's like listening to a flute duet."

So a publicity man of the Rabinoff troupe has been telling a Tacoma interviewer that New York's younger set play bridge behind the curtains of the boxes at the Metropolitan. We suggest blanket forms of interview for operatic advance couriers to use in different sections:

In the East: "The people of the Far West are as children when it comes to understanding the fine points of opera. Give them operatic fare stronger than 'La donna è mobile' and they succumb to acute musical indigestion."

In the South: "It is impossible to create any interest in opera up North—the people are too cold. 'Ridi, Pagliaccio' stirs up no more excitement than a reading of the Ten Commandments."

In the North: Reverse the above.

"Is your daughter studying music?" "I wouldn't exactly call it studying," replied Mr. Cumrox. "She makes so much noise about it, I don't see how she can possibly get her mind on the subject."—*Washington Star*.

Ashton Stevens wished to settle the controversy about Calvé's register. Some called her soprano, others judged her by the low notes in "Carmen." So Ashton Stevens asked her, "What is your register?" and she answered, "Some say I 'ave ze low registaire, some say 'igh registaire; but Monsieur Maurice Grau, 'e say I 'ave ze cash-registaire."—*Chicago Examiner*.

Recommended for Havrah Hubbard's Operalogues

The "Dance of the Seven Veils" in "Salomé" as described by Billy Sunday in his first New York "sermon":

"King Herod was having a blowout in the palace and the gang was soused. They had a load that would sink a battleship. Then in came that gum-chewing fudge-eating sissified little daughter of Herodias's, a lewd partially nude dancer, and she danced and wriggled and stuck one foot up until a quarter of 12. Then old Herod in his drunkenness told her she could have anything she wanted."

Most of Them Are

H. W. C. writes us that St. Louis is going to give "a monstrous open-air performance" of "Aida."

Cramped Quarters for the Babies

[H. E. Krehbiel in Review of Romain Rolland's "Beethoven"]

The Rolland book, a small essay, has been translated by B. Constance Hull, and amplified by short analyses (milk for babies in small bottles with nipples) on the symphonies, sonatas, etc., etc.

A high school pupil (so Belle Caldwell tells us), while reciting in the music history class, said: "Schubert never met Beethoven until the last illness of Beethoven, but they became fast friends and remained so ever after."

[From "Enterprise," Lithograph City, Iowa.] Mrs. John Olson celebrated her sixtieth birthday Sunday and to properly observe the occasion, sang a solo at the close of the

Sunday School exercises. This was much appreciated by the members of the school and our wish is that at that age we may be able to do likewise.

A piano teacher in the Kansas City Musical Club was trying to initiate a very young pupil into the rudiments of technique, says the *Musical Bulletin*. When the child laid her hands on the keyboard with fingers perfectly straight, the teacher placed her own hands beside them with fingers properly curved. "Do you notice any difference between your

hands and mine?" she asked. "Why, yes," replied the pupil. "Tell me what the difference is," said the teacher, and the little one answered, "My hands are chapped and yours aren't."

"I heard Hackster's new composition to-day."

"What was it?"

"A futurist symphonic poem labelled 'Pan.'"

"I guess the critics followed instructions."

Schumann-Heink Has Sons in Both U. S. and German Navies

CHICAGO, April 7.—Mme. Ernestine Schumann-Heink finds her family divided against itself by the war with Germany. Her son, August Schumann, is a captain in the German navy, attached to the submarine service. Her eighteen-year-old son, George Washington Schumann, now a student at Culver Military Academy, and her son, Walter Schumann, a member of the National Guard of New Jersey, will soon wear the uniform of the United States Army, while still another son, Henry Schumann, is a member of the United States Navy. Mme. Schumann-Heink is an unhappy woman, for she fears her sons will one day fight against one another, and she sees her adopted country at war with the land of her birth.

"America is my home, my country, for I am a loyal American citizen," says the great contralto. "I love America. But I love Germany, too. What can I say? What could any mother say in my position? I have a son in the Amer-

ican navy and a son in the German navy. Some day they may be shooting at each other, brother against brother! I hate these people who make wars, no matter what their nationality."

Yesterday, even while the newsboys were shouting extras, after President Wilson had signed the resolution declaring this country in a state of war with Germany, a package for Mme. Schumann-Heink arrived from Washington, containing a brooch with the American eagle set in the center in flashing jewels. A note in Mrs. Wilson's handwriting accompanied it:

"With renewed thanks for the pleasure you gave us last winter,

"EDITH BOLLING WILSON."

Mme. Schumann-Heink is slowly gaining strength after her severe accident in St. Louis, when she was crushed in an automobile accident. She has canceled all her concert dates for this spring. Her Chicago residence is being closed, and to-night she will depart for California, where she expects to remain until autumn.

F. W.

TILLY KOENEN'S ART REVEALED IN RECITAL

Dutch "Lieder" Singer Gives Her New York Program with Lovely Results

TILLY KOENEN, Song Recital, Aeolian Hall, April 9. Accompanist, Louise Lindner. The program:

"Wie bist du meine Königin," and "Sapphische Ode," Brahms; "Der Wegweiser," and "Der Hirt auf dem Felsen," Schubert; "L'heure de pourpre," and "L'heure d'azur," Auguste Holmès; "Cradlesong," Arnold Mendelssohn; "A boat song," Rabi; "Mel," "Theevisite," "Biddend kindje," and "Popengedoe," Catharina Van Rennes (four Dutch child songs); "Frühlingsfeier," "Was-serrose," "Wiegenlied," and "Cäcilie," Richard Strauss.

Tilly Koenen, the Dutch contralto, who had not been heard in New York for several years except at a concert by the Friends of Music and at the last Rubinstein Club concert was welcomed by a large audience that greeted her as a favorite.

Her fine, mature art showed to advantage in the Brahms, Schubert and Strauss songs, while her individual traits as a *lieder* singer stood her in good stead in four charming Dutch child songs that were given with fine play of fancy.

Miss Koenen impresses one as a singer of marked sincerity and wide range of experience. Her voice is brilliant in its

upper reaches, while the lower tones are rich and resonant.

Several encores rewarded Miss Koenen's enthusiastic hearers. Louise Lindner was a sympathetic accompanist.

H. B.

UNITE PORTLAND CHORUSES

Plan Strong Body for Spring Festival—Spalding-Ganz Recital

PORTLAND, ORE., April 2.—A Festival Chorus has been organized and is holding weekly rehearsals. About 125 singers are already enrolled. Next month the Apollo Club and the chorus from the MacDowell Club will be added. The festival will be held as soon as the Auditorium is completed, which will probably be near the middle of June. At that time "Elijah" will be presented with renowned soloists from the East. A special session of the Oregon State Music Teachers' Association will be held at this time and Portland is planning for a musical demonstration which will exceed anything ever attempted in the Northwest.

The most important musical event of the past week was the joint concert of Rudolph Ganz and Albert Spalding given at the Heilig Theater on Thursday evening, under the management of Steers-Coman. A large audience greeted the artists, who were both at their best. André Benoist was a splendid accompanist.

H. C.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

of MUSICAL AMERICA, Published Weekly at New York, N. Y., for April 1, 1917.

State of New York, } ss:
County of New York, }

Before me, a notary public in and for the state and county aforesaid, personally appeared John C. Freund, who, having been duly sworn according to law, deposes and says that he is the editor of THE MUSICAL AMERICA COMPANY, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Name of—	Post Office Address.
Publisher, The Musical America Company.....	505 Fifth Avenue, New York
Editor, John C. Freund.....	505 Fifth Avenue, New York
Managing Editor, Paul Kempf.....	505 Fifth Avenue, New York
Business Manager, Milton Weil.....	505 Fifth Avenue, New York

2. That the owners are:
The Musical America Company..... 505 Fifth Avenue, New York
John C. Freund..... 505 Fifth Avenue, New York
Milton Weil..... 505 Fifth Avenue, New York

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him.

JOHN C. FREUND, Editor.

Sworn to and subscribed before me this 31st day of March, 1917.

(Seal)

MARGARET SARDINI.
(My commission expires March 30, 1918.)

WORK OF AMERICANS IN A WANAMAKER CONCERT

Publications of J. Fischer & Bro. Have
Hearing, With Composers Aiding
Their Interpreters

In the series of "American Publication Concerts" given at the Wanamaker Auditorium, New York, this season a program was devoted on the afternoon of March 29 to the publications of the house of J. Fischer & Bro., New York.

Songs, piano and organ works were presented, in the majority of cases with the composers present. Alexander Russell opened the program with Oscar E. Schminke's "Marche Russe" for organ, followed by Mr. Schminke's appearance as accompanist for his songs, "Wee Little Flowret" and "Marcella," ably sung by John Matthews and also W. Rhys-Herbert's song, "Joy of Life." Pietro Alessandros Yon, the noted organist, appeared both as pianist, playing his "Gianduia," "Nena" and "Danza Tripolina," and as organist, giving the first performance of his organ Sonata No. II, still in manuscript. He won favor in both capacities, his music making a distinct impression.

Gladys Axman, soprano, was the skilled interpreter of a group of songs by A. Walter Kramer, "For a Dream's Sake," "There Is a Garden," "Of the Robin and the Master" and "Joy," winning marked favor, with the composer at the piano. Edgar Schofield, scheduled to appear, was indisposed; his place was taken on short notice by Hubert Linscott, baritone. He gave the group of Giuseppe Ferrata songs listed for Mr. Schofield a fine performance. These were "An Eagle," "Night and the Curtains Drawn" and "In the City I Command." He was accompanied admirably by George F. Bauer, the composer being a resident of New Orleans.

James P. Dunn closed the program in brilliant manner with a group of his splendid songs, "A White Rose," "To Helen," "Myosotis," "Love's Pledge" and "Under the Greenwood Tree." His interpreter was Irene McCabe, soprano, who gave his songs with good effect.

**Helen Allen Hunt and Traupe Quartet
Appear in Somerville, Mass.**

SOMERVILLE, MASS., March 26.—Helen Allen Hunt, the Boston contralto, and the Traupe String Quartet, Wilhelm Traupe, violin, Maurice Grunberg, violin, Walter Blumenau, viola, and Emil Felgmann, cello, gave the annual concert at the Heptorean Club, Saturday afternoon.

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Minerva L. Felton was Mrs. Hunt's accompanist. Mrs. Hunt is a singer of unusual musical intelligence. Her lovely contralto voice was shown to advantage in her choice of songs, all of which she interpreted with rare art and sincerity.

MAINE CLUBS MEET IN BANGOR

Good Music on Federation Programs—
Symphony Season Ends

BANGOR, ME., March 28.—Enthusiasm waxed high on Wednesday afternoon, when before an audience that practically filled the City Hall the Bangor Symphony Orchestra, under Horace M. Pullen, gave its fifth and final Young People's Symphony Concert for the season. The orchestra was in excellent form, playing the following program:

Haydn, "Surprise" Symphony; Massenet, "Scènes Pittoresques," Offenbach, Overture, "Orpheus," "Star-Spangled Banner."

For almost the first time during the present season the "no encore" rule was broken. Music was given a prominent part in the programs of the Maine Federation of Women's Clubs, convening in this city March 27-28. The entire musical programs for the various meetings were put in charge of a committee chosen from the Schumann Club of this city (the only musical club belonging to the Maine federation), composed of Anna Strickland, Hazel Savage and Miss Bright. Those taking part in the programs were Mrs. Henry F. Drummond, contralto; Harriett L. Stewart and Helena Tewkesbury, organists; Mrs. F. T. Persons and Mary Weston, violinists, and a trio composed of Edna Knowles, violinist; Alice Fifield, cellist, and Mrs. Neil Newman, pianist.

JUNE L. BRIGHT.

ELMAN IN NEW ORLEANS

Pays His Third Visit There—Dadmun
with Schumann Choral Club

NEW ORLEANS, LA., March 26.—Mischa Elman gave a recital at the Athenaeum last week and his performance will be long remembered. This was his third visit to New Orleans and a large audience turned out. The concert was under the local management of Harry B. Loeb. Philip Gordon of New Orleans accompanied the violinist.

The Schumann Choral Club gave its first public performance since its organization a year ago on the 22d. The concert was at the Dauphine Theater and the place was crowded. All the choral numbers, as well as the selections by the soloist, Royal Dadmun, baritone, were excellently sung and the career of this new musical club promises to be most successful. Mr. Dadmun exhibited the best qualities of his fine voice. The accompanists were Mary V. Molony and Anita Gonzales and Mrs. F. W. Bott, one of the founders of the club, was the director.

Mme. Alys Larreyne of the Paris Opéra was heard in a concert at the Tulane Theater Sunday night for the benefit of the blind soldiers.

D. B. F.

COLORADO ARTIST VISITORS

Yvette Guilbert and Zimbalist Delight
Colorado Springs

COLORADO SPRINGS, COL., March 26.—Efrem Zimbalist's recital was the third offering of the Musical Club's winter series at the Burns Theater, Feb. 28. This was Mr. Zimbalist's third engagement in Colorado Springs, and there was a large and highly appreciative audience. A feature of the program was Cyril Scott's "Dance." Samuel Chotzinoff was the accompanist.

Mme. Yvette Guilbert drew a large audience to the Burns on Feb. 22. The assisting violinist, Emily Gresser, was well known to local music-lovers through her visits with relatives here in summers past.

Concert to Aid Musical Union of Women
Artists

In a concert to be held at the Metropolitan Opera House on the evening of April 17, in aid of the fund of the Musical Union of Women Artists, some of the most famous artists of the day will appear. A special item is to be the singing by the entire assemblage of the "Star Spangled Banner" and "Marseillaise." Mme. Christiane Eymael is president of the organization. The first rehearsal will take place at Aeolian Hall on Tuesday, April 10, at eleven o'clock, and the second on the stage of the Metropolitan Opera House on April 17, at 2 p. m.

SPALDING

Triumphs In Los Angeles

Entire Press Proclaims
His Superior
Art

SPALDING

In Notable Concert

Audience Well Pleased with Offerings of Well Known Artist

By CARL BRONSON

Los Angeles Musician and Author

By arranging for the appearance of Albert Spalding, violinist, Manager L. E. Behymer presented local music lovers with a headliner that was unexpected, though fully appreciated, at Trinity Auditorium last night.

It was a very discriminating audience that greeted the first arpeggios of the seldom heard "Kreutzer Sonata," written in Beethoven's most voluble mood, and it would be difficult to imagine its better rendition. Spalding was the perfection of celerity and expression.

SPALDING ENJOYABLE

Albert Spalding is new to me, but is like unexpectedly picking up a very large nugget of unalloyed gold. At first you wonder and then you begin to contemplate all of the enjoyment he is about to bring you.

One cannot make comparisons, for he is entirely too individual. He has the verve of Kreisler, with the tenderness of Sarasate. His octaves are as true as single tones, and his harmonics are tonally disembodied. His bow arm and wrist are as free as the fluent tones they produce. His continuity of tone in phrasing is unapproached and there is neither string nor rosin in the quality, and his quantity varies with his mood. From his highest to his lowest position his tone is alive and spinning and the more you hear the more you desire to hear. He plays all over and his winning personality vibrates music and rhythm in every nerve.

AUDIENCE ENTHUSIASTIC

The Tartini "Devil's Trill" was performed with great finesse and the abandon of mastery. Of singular beauty was his own muted composition, "Une Lettre de Chopin," which was redemanded.

In fact, it was an evening of such enthusiasm and so many recalls for Spalding that the program was not ended until the old balcony clock had ticked the eleventh hour, and even then many remained to hear the encores he graciously responded to.

It was one of those rare occasions on which the artist never allowed his audience to fall from heights of exaltation, and even André Benoist added to the atmosphere by his subjectively perfect accompanying. American efficiency has a superb exponent in Mr. Spalding, who is undoubtedly one of the world's greatest violinists.—Los Angeles Evening Herald, March 23, 1917.

SPALDING SCORES DISTINCT TRIUMPH

By GILBERT BROWN

Scoring the most pronounced success of the local musical season to date, Albert Spalding, the American violinist, made his first appearance before a Los Angeles audience last night at Trinity Auditorium. The offerings comprised one of the most sensationally fine and enjoyable programs that has been served up to Los Angeles music patrons this year.

Mr. Spalding united in his performance a warm tone, technical skill that amounts to wizardry, fine intelligence and a strongly magnetic personality. Had not his playing convinced one that he deserves the title of "America's greatest violinist," the audience's reception of his work would have compelled recognition of his right to it. The crowd added to the length of an already long program by calling him back for three encores.

Two numbers of his own, "Une Lettre de Chopin" and "Alabama," were among the most warmly received of his offerings, the latter proving of particular interest by reason of its free use of American ragtime.—Los Angeles Morning Tribune, March 23, 1917.



© Matzene

SPALDING IN BRILLIANT RECITAL

By FLORENCE LAWRENCE

Los Angeles welcomed a new artist last night when it accepted unreservedly and with spontaneous appreciation, the brilliant young violinist, Albert Spalding, whose concerts throughout the East for the past two seasons have placed his name in the list of favorites. Mr. Spalding, while still a very young man, has the finish to his playing which comes only from cosmopolitan environment. His appeal is much more than that of the talented and technically equipped student, or of the polished and concentrated virtuoso. It is based upon the broader standard of fine intellectuality, and deep interest in general affairs, to which he adds the astounding mechanical perfection with which he delighted his listeners last night.

Playing with much of the freedom, and the disaffection of conservatism which is so notable a feature of the young Russian violin school, he has wisely omitted many of its traits which are more fads than fundamentally essential to artistry. He rarely forces his tone, with the result that his intonation is almost faultless, and while he abandons the rigidity of pose demanded in more conventional days, this detracts in no way from tonal or interpretative power.

As for technic Mr. Spalding is but another of the young giants of virtuosity who give us the swiftness of Paganini, the dash and abandon of Sarasate and the endurance demanded in the great Tartini sonata, "The Devil's Trill," with apparently no effort whatever.

An audience filling Trinity to the last seat paid thoughtful and delighted attention. The entire program was of great beauty, opening with the Beethoven sonata for violin and piano in A major, and offering opportunity for exceptionally satisfactory numbers. Spalding's numbers included two of his own compositions, and his encores at the close of his second group of solos were magnificent evidences of the success of his appearance.—Los Angeles Examiner, March 23, 1917.

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MAY PETERSON AIDS GALVESTON CHORUS IN FINE CONCERT



Left to Right: Augusta Bates, Accompanist; May Peterson, Soprano, in Galveston

GALVESTON, TEX., April 2.—The evening of the 31st, in which May Peterson, soprano, appeared before a house packed to standing room, under the auspices of the Glee Club, was marked by many unusual features. From start to finish, the musically inclined people of Galveston have perhaps never before been so stirred.

There were many factors entering into the success that Miss Peterson enjoyed—her lovely voice, her charming personality, her gifts of expression. The applause necessitated the singing of many encores by Miss Peterson. The unusual work of Augusta Bates, accompanist, was also a point of perfection. Impromptu descriptions of songs sung in foreign languages, as given by Miss Peterson, served as a most effective stimulus to appreciation. True American spirit was exhibited in her singing of "The Star-Spangled Banner." At the conclusion of the program the people refused to leave until the artist served as her own accompanist in several old, familiar songs.

Conductor Hu. T. Huffmaster, who was instrumental in the organization of the Glee Club two years ago, earned hearty congratulations. The club contributed several worthy numbers to the program, including a contralto solo by Clara Whittig Moore, with the talented pianist, Edith Hutchings, and chorus in accompaniments. V. D. E.

Louisville's Favor for Alma Gluck

LOUISVILLE, KY., April 2.—A large audience filled Macauley's Theater on Monday evening to hear Alma Gluck, appearing in the Louisville Fine Arts Series, under the local management of Mrs. Ona

B. Talbot of Indianapolis. One of the most interesting of her numbers was an arrangement by her husband, Efrem Zimbalist, of a Little Russian folk-song. Mme. Gluck did her Russian songs better than any other part of her program. Anton Hoff, at the piano, was a delight. He also figured as the composer of "The Young Witch." H. P.

CONCERTS IN LOS ANGELES

Ganz and Spalding Join in Recital—A Piano Prodigy Heard

LOS ANGELES, CAL., March 26.—Rudolph Ganz and Albert Spalding met in Los Angeles for a combination recital and the result was a long program Thursday night, headed by the "Kreutzer Sonata." In the latter part of the program each of these artists played groups of solos which demonstrated his virtuosity and which brought encore demands from the large audience. This concert was on the Philharmonic course of L. E. Behymer.

Mrs. Helen Thorner gave a song recital at Trinity Auditorium last Saturday afternoon which attracted a good audience for a local recitalist. Mrs. Thorner makes a specialty of the German lieder. Also she gave numbers by Charles Wakefield Cadman and songs by Gertrude Ross. Mr. Cadman accompanied the singer in his own songs and Mrs. Ross played the rest of the accompaniments. The Cadman songs were from his "Sayonara" Cycle, with his "At Dawning" as an encore.

Los Angeles has a new child pianist, Mathilda Locus, the twelve-year-old daughter of a Russian Jew tailor, and a pupil of Julian Pascal. This youngster really has piano genius, playing such things as the Chopin A Flat Polonaise and the G Flat Chopin Etude with brilliant and clean-cut execution. She gave a recital Saturday night, her first, and by her cleverness and naïve self-assurance gave promise of a marked piano career. W. F. G.

May Peterson Assists Houston Chorus in Memorable Concert

HOUSTON, TEX., March 30.—The Women's Choral Club closed its sixteenth season most auspiciously with a Twilight Musicale in the Majestic Theater yesterday, presenting as soloist May Peterson, the soprano. The theater was well filled with an audience that showed itself warmly appreciative. The seventy-nine singers of the club gave with finely artistic effect Mabel Daniels's "Song of the Persian Captive," Margaret Lang's "Irish Mother's Lullaby," Nevin's "My Desire" and Claude Debussy's "The Mandolin," Hu T. Huffmaster directing, with Patricio Gutierrez at the piano. Miss Peterson's charming personality and exquisite art captured completely the entire audience. She and her accompanist, Augusta Bates, were the recipients of floral offerings galore and encores for everything on the program. W. H.

Pupils of Julius Hartt Heard at Von Ende School of Music

Julius Hartt, pianist, pedagogue, litterateur, critic and philosopher, formerly of Boston and Berlin, for the last eight years active in Hartford, Conn., and now co-operating with Herwegh von Ende, introduced nine of his students at the von Ende School of Music, New York, on Friday evening, March 23. Those who appeared in an interesting concert were Mrs. Case, Misses Hart, Parker, Radin, Anderson, Cohen and Teall, Mrs. Yaw and Mr. Berkman.

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PUPILS SING IN OPERA

"Tales of Hoffmann" Well Given Under Cincinnati Conservatory Auspices

CINCINNATI, April 1.—A brilliant success was scored by the Cincinnati Conservatory of Music Department of Opera when "The Tales of Hoffmann" was given under the direction of Ralph Lyford before a capacity audience last week at Emery Auditorium.

The soloists were chosen from the artist classes of prominent vocal instructors of the institution, and the production was skilfully prepared as well as conducted by Ralph Lyford, instructor of opera at the Conservatory. Scenery, lighting and costumes were secured from the Chicago Opera and the chorus and ballet, also instructed by Mr. Lyford, assisted effectively.

Manuel Valles, the Spanish tenor, was an ideal Hoffmann; Irving Miller was fine in his impersonation of Coppelius and again equally successful in his rôle of Antonia's father. Carl Schiffer, baritone, scored a triumph in the double rôle of Dapertutto and Dr. Miracle. Edward Schmidt completely won his audience by his clever interpretation of the buffo rôles of Cochenille and Franz, and Edgar Veith was an engaging Spalanzani. Lucile Roberts was fascinating in the part of Julietta. Marie Hughes took the part of Olympia,

the mechanical doll, with consummate skill. Flora Mischler was a delicate Antonia. Mrs. William A. Evans as Nicklausse did her part skilfully. The lesser rôles were in the capable hands of Richard Pavey, Marcus Benham, Wood Keen and Margaret Work. The chorus of seventy-five was well balanced and the orchestra comprised fifty members of the Cincinnati Symphony.

The performance was of such a calibre as to constitute a significant step toward the goal of municipal opera.

Martha Atwood Baker, Lillia Snelling and Lotus Quartet Appear in Hub

BOSTON, April 10.—Supplementary to the regular series of popular concerts at Tremont Temple, Manager McIsaac gave an extra concert recently, presenting Martha Atwood-Baker, soprano; Lillia Snelling, contralto, and the Lotus Male Quartet of this city. James Ecker was the accompanist. Mrs. Baker sang the "Vissi d'Arte" aria from "Tosca" and miscellaneous songs. It was her first appearance at these concerts, and she created a most favorable impression with her beautiful voice, her intelligent interpretations and charming stage presence. Miss Snelling gave additional pleasure in several operatic arias and in groups of French and English songs. The remainder of the program was contributed by the quartet. W. H. L.

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"Unfairness in California Contest"

To the Editor of MUSICAL AMERICA:

The letter published in the Open Forum of March 24 regarding the New York State contest for young professional musicians will undoubtedly cause an avalanche of letters to be sent to your office. Feeling that the uncovering of the error which has found its way into the worthy undertaking of the National Federation of Music Clubs may bring about a change for the better, I hereby offer my little bit of first-hand information regarding unfairness in the northern California contest.

Preliminary to the State contest, two contests were held, one in San Francisco and one in Los Angeles, in order to save contestants the expense of traveling the length of the State, and it is regarding the one held in San Francisco that I am about to write.

It was my privilege to attend this contest strictly as an auditor, none of my family or immediate friends were participating. I had, however, read the rules governing the contest, and had in my possession a copy of the information sent to the contestants from the Federation headquarters.

Following are the irregularities noted:

First—The judges, consisting of two pianists, two violinists and one vocalist, voted on each contestant. The rules for the State contest demanded a minimum of three judges for each class of contestants, two professionals of some branch of music, and one musician of general culture.

Second—In an informal discussion between the judges and the president of the local club it was agreed that the contestants might remain in view of the judges. The rules of the contest stated that contestants were to be screened from view. Whereas this rule referred particularly to the final contest to be held in Birmingham, Ala., it was very evident that the contestants expected the rule to hold good in the preliminary contests.

Third—The decisions were not unbiased. The judges did not hesitate to show what they thought of the various contestants at the conclusion of the performances. One of the judges (we will call him Mr. X.) was particularly demonstrative, and as I was sitting very close I could not help hearing his remarks. When Contestant No. 1 played, Mr. X. was unmistakably delighted, and no other contestant in his branch (piano) called forth so much approval as he had given No. 1.

When all of the contestants had been

heard and were leaving the room so that the judges might render their decision, Mr. X. approached No. 1 and quietly said, "Who is your teacher?" No. 1 named a well-known and prominent teacher who works in the same field as Mr. X. The change in his attitude was most noticeable. Contestant No. 1 lost by two points. This would not be considered incriminating evidence were it not for the fact that No. 1 was unquestionably the better musician and the best musicians present did not hesitate to proclaim her as such, even after the decision was made known. Furthermore, when a few nights later I had a conversation with Mr. X. I inquired as to the teacher of the winning contestant. He said that, of course, they were not supposed to know about the teachers, etc., but he believed that the winner had studied mainly in the East, but had had a few lessons from a San Francisco musician whom he named, and whose work is in a different field from that of Mr. X. If the judges were not supposed to know about the teachers of the various contestants, and if there were no motive stronger than mere curiosity for asking, should not Mr. X. have waited until after he had cast his ballot before asking the fatal question?

One may say that the actions of one judge should not brand a national movement as unfair, but when one judge can counterbalance the decisions of the others when contestants are awarded points, what possible assurance has a contestant that he will have a fair chance?

Many of those present could not understand the decision in the voice contest, but I shall refrain from further comment on the subject, though there is much that might be said.

It is to be hoped that in all future contests the rules will be faithfully followed and that the judges selected will be musicians who are big enough not to let a little thing like professional jealousy govern their decisions.

Yours for fair play,

ONE WHO WAS THERE.

San Jose, Cal., April 2, 1917.

Success of Music Credits in Corsicana (Tex.) High School

To the Editor of MUSICAL AMERICA:

This year the high school of Corsicana has inaugurated the plan of giving credits for music work done under the direction of private teachers composing the Corsicana Music Teachers' Association.

The work consists of a four years' prescribed course in applied music and theory for which two high school credits are given toward a requirement of sixteen credits for graduation. At the end of the first semester a practical examination was held by two out-of-town musicians, both music teachers. The theoretical examination was held under the direction of the supervisor of music in the public schools. The outcome was most successful, no failures being recorded.

In order to arrive at the real value of the work the music teachers asked the opinions of those most concerned—the high school principal, the music

supervisor, the board of examiners and the parents. From each source were received expressions of hearty indorsement of the plan as resulting in cleaner memory work, more uniform advancement, increased interest, regularity of practice and accuracy in work.

With such results the Music Teachers' Association feels assured of the continuation of the system and of the consequent advancement in music and music standard for pupil and teacher.

Yours very truly,

THE SECRETARY,
Music Teachers' Association.
Corsicana, Tex., March 29, 1917.

Appreciation for Report of Supervisors' Conference

To the Editor of MUSICAL AMERICA:

I want to thank you for the splendid report of the National Conference of Music Supervisors which appeared in the March 31 issue of MUSICAL AMERICA. Your paper has done a great deal to encourage the uplift of music in the schools and I think that I voice the sentiment of the Supervisors of Music throughout the country in thus expressing appreciation of the support you are continually giving our work.

Cordially yours,

JOHN W. BEATTIE.

Board of Education,
Grand Rapids, Mich.,
April 5, 1917.

To the Editor of MUSICAL AMERICA:

I wish to express my appreciation of the assistance which your paper has again rendered to the cause of public school music through publishing so prominently in your issue of March 31 a complete report of the Grand Rapids meeting. Your Mr. Wright has been true to the traditions of your paper and has covered the material most satisfactorily.

Yours truly,

P. W. DYKEMA,
School of Music,
University of Wisconsin.
Madison, Wis., April 6, 1917.

To the Editor of MUSICAL AMERICA:

In the last issue of your paper we were greatly pleased to see the large amount of publicity given the National Conference of Music Supervisors in our city. Certainly the cause merited the space, and it meant much to all of us interested in music to see the publicity so generously given.

With the many musical attractions brought here, including our own course, Grand Rapids is really one of the favored

musical cities of the country, and it is a satisfaction to have your paper recognize it as such.

Knowing from experience that it is a pleasure to have one's efforts recognized, we have taken the liberty of expressing our appreciation of your splendid review of the conference.

Yours sincerely,
MARY FREE BED GUILD,
Marion F. Holt,
Corresponding Secretary.
Grand Rapids, Mich., April 5, 1917.

Would Have "Battle Hymn of Republic" Sung as Our Anthem

To the Editor of MUSICAL AMERICA:

Because of your broad influence in the musical affairs of this country, which includes your interest in the doings of the smallest rural school as well as the highly organized city societies, I am taking the liberty to ask you through your musical magazine to try to create a sentiment in favor of the use of "The Battle Hymn of the Republic" instead of the "Star-Spangled Banner," which will be sung in the many inevitable patriotic assemblies throughout our country at this time.

My reasons are these:

First, the words are much more an embodiment of the true feelings of most of the thoughtful Americans of the Republic.

Second, the music, though very ordinary, is really more singable in the average patriotic demonstration, its range being more limited.

Third, "The Star-Spangled Banner" fitted a particular event, which has long passed.

Fourth, the "Battle Hymn" is in startling contrast to the hymns of hate circulated and sung abroad.

If this song could be substituted in the public schools also for patriotic purposes it seems to me it could not help but add to the cause of the "truth," which "goes marching on."

Very sincerely,

JANE WILCOX.

New York, April 6, 1917.

Vocal Terms That Mean Nothing

To the Editor of MUSICAL AMERICA:

May I add my voice to that of "L. G. Y.," who in the Open Forum of March 28 registers a plea for the standardization of vocal terms?

The majority of terms which are in use do not cover the facts of the case at all, and tend to obscure rather than to throw light upon the subject. Were this not the case, it would be impossible for an "Authority" on voice production to make the following statement, which appeared recently in a musical journal. "The attack and sustaining of voice is entirely mental and must be produced without the physical use of the breath

[Continued on page 31]

MARTINUS SIEVEKING

MISS INEZ ELLIOT, Assistant

Teaches His Special Piano Method at 448 Central Park West,
NEW YORK CITY

Columbus, O., March 14, 1917.

My Dear Mr. Sieveking:

I feel that I must write you in regard to the wonderful results I acquired while studying with you last Summer. In the three months my technic and tone developed more than in all my former study, even though I have studied with other celebrities; and being encouraged by these results, I shall return to you next Summer for study.

Sincerely yours,

Frank R. Murphy.

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 30]

to have the tone perfectly pure." It would be interesting to learn how it is possible to produce a tone without the physical use of the breath and still more interesting to learn how to sustain it "mentally." Further, as "L. G. Y." rightly states, a "vocal tone" is a complex tone, while a "pure tone" is, as physics tells us, a "simple tone" and so unless we are able to produce "simple complex tones" the production of a pure vocal tone is an utter impossibility.

Another "Authority" affirms that the "nasal tone" is partly due to the contraction of the "nasal cavities." It seems hardly necessary to state that the nasal cavities are constructed of bone covered with mucous membrane, and are, therefore, incapable of either contraction or expansion at will.

In the face of such confusion is it not time to speak in language which can be understood by all and to scrap those mystical terms which the "high priests" of singing often use to cover up their own ignorance?

Yours very truly,
WILLIAM A. C. ZERFFI.
Indianapolis, Ind., March 30, 1917.

Qualifications of an Opera Singer

To the Editor of MUSICAL AMERICA:
It is my great pleasure to read MUSICAL AMERICA each week and as an enthusiastic subscriber I should like to ask for some information.

A young high school girl, who has a voice of great promise, has chosen as her graduation theme, "The Qualifications of an Opera Singer." In the matter of bibliography, what would you suggest as an aid along this line?

Sincerely yours,
N. W. S.
Riverside, N. J., April 2, 1917.

[There are innumerable books from which information for this purpose can be acquired. The young lady can find no more interesting or profitable source of enlightenment than Lilli Lehmann's autobiography, "My Path Through Life," which can be obtained in an admirable English translation. Lilli Lehmann being a perfect embodiment of the modern opera singer, her life should serve as a model for all others. Some

idea will be obtained from her labors and experiences of the amount and character of work required of the contemporary opera artist. Lilli Lehmann has also written a book on "How to Sing," which will supply specific information on the technicalities of vocalism. Another work which cannot be too highly recommended is Henry T. Finck's "Success in Music and How It Is Won," which deals among other things with the life of great opera artists of the past seventy-five years. Gustave Kobbé has also written a useful volume on opera singers. And many suggestive hints can be found in the writings of W. J. Henderson.—Editor, MUSICAL AMERICA.]

The Ten-Dollar Lesson

To the Editor of MUSICAL AMERICA:

Why all this pother about ten-dollars-a-half-hour vocal lessons in New York? We have had singing teachers from across the sea who found many customers in New York, Boston and other cities for their wares at that rate. Is not the lesson of a teacher of singing worth exactly what he can get for it? Well, perhaps not in every case. We all know that pupils do not themselves think they are paying for instruction in all cases. Some of them are paying for "pull," the supposed chance to "get a job" in a church choir or a concert company, or engagements in grand opera or in concert or oratorio performances, through the real or pretended influence of their teacher. In fact, the teacher of singing who is or claims to be a good agent for engagements—opportunities to sing for money—need not necessarily know much about training the singing voice, and sometimes does not know much about it.

If students of singing and their relatives and friends would exercise the same common sense in selecting a vocal teacher that they ordinarily do in the every-day affairs of life, the "big money" faker who claims to teach singing would not prosper so greatly as it at present the case. If a student who needs instruction on one point gets what he needs in one half-hour interview, but lesson may be down-right cheap at the money. It all depends upon circumstances. But that fact does not justify the argument that ten dollars a half-hour is a reasonable charge for a steady diet of vocal lessons. The element of time must enter into the education of the singer—the brain and the vocal instrument cannot be trained in a hurry. This fact many Americans among vocal students would like to overlook. Thus, "hurry-up" methods, so-called, attract many victims. Let discouraged vocal students take heart. In every large city and many smaller ones of this country

there are singing instructors who are doing first class work at from three dollars a lesson up. Among these are some who have no great reputation in the world of music as yet. Perhaps they never will have. They are not of the type to gain it. They go right along, year after year, dealing with the average material and doing splendid teaching, making no "blow" about themselves. But their works praise them among those who know them. The teacher who for a series of years in one community has been taking average vocal material from the beginning and turning out uniformly excellent pupils who sing with ease, freedom and musical intelligence is the teacher to tie to, even if he or she asks but two dollars a half-hour. Our people are too easily fooled into patronizing the occupant of the "swell" studio, without first discovering what that occupant has really accomplished as a trainer of voices from the beginning to artistic attainment. They hear of some fine singer and that he or she is a pupil of Mr. or Mrs. So-and-So, and without further inquiry at once proceed to study with said teacher. Ofttimes the teacher who gets the credit for training the good singer is about seventh in the list of instructors who have had the artist on their lists of "pupils." Ofttimes a relatively unknown teacher has done the real work of placing the voice. It is an old story. To sum up: Not all ten-dollar lessons are worth ten dollars to the student. Many a time a three-dollar vocal lesson has more in it for the pupil than the ten-dollar one. It is "up to" the student to use his brains before he decides where to spend his money.

Very truly yours,
FREDERICK W. WODELL.
Boston, April 7, 1917.

From a Veteran Musician

To the Editor of MUSICAL AMERICA:

I have been a reader of Mr. Freund's papers ever since 1873, though I never had the pleasure of meeting him. But I have received so much satisfaction from his journals and from my observation of his activities during all these years, that I can honestly say there is not at this time another man in the United States I would rather congratulate. For many years I kept a file of his papers. My scrap books are full of cuttings. What I have enjoyed most is the clear and generally correct and fair ideas and his defense and encouragement of American music and American talent and workers.

Through the influence of David Blakeley, then of Chicago, and of dear old Patrick Gilmore, I went to St. Paul and Minneapolis—that was in 1874. I was

vice-president in Minneapolis of the M. T. N. A. for years; went to Kansas City in 1885; worked there for thirty years. Past seventy now, but just as busy and well nigh as active as at fifty.

It might interest you to know that it was I who induced Carl Busch to locate at Kansas City.

I trust before long Mr. Freund will be able to pay us a visit here. Our city is one of 50,000 souls.

Kindest regards,
W. H. LEIB.
Joplin, Mo., March 31, 1917.

Enjoyed Richard Hageman's Reply to Italian Editor's Attack

To the Editor of MUSICAL AMERICA:

I had a great time reading the Italian editor's attack on Conductor Richard Hageman. You performed a genuine service in publishing this highly entertaining attack on a very capable conductor, for, as Mr. Hageman says in his wholesome reply to the attack, too many singers hold just these same views—that a singer "must not be a musician."

I have had a very high regard for Mr. Hageman since he made his remarkably courageous statement concerning the musician's deficiency of our opera artists. And he displayed a delicious sense of humor in retorting to the editor-singer of the Italian music journal.

Very sincerely,
MUSICIAN.
New York, April 2, 1917.

Catharine Bamman Makes a Correction

To the Editor of MUSICAL AMERICA:

Last week you published an article in MUSICAL AMERICA to the effect that I had asked the critic of a certain German paper to leave Aeolian Hall during a concert at which he sat down during the playing of "The Star-Spangled Banner." I wish I might accept the credit for having done so, but that would scarcely be fair to the lady who did so. It was Mrs. Ernest Biardot, who attended with me the recital at which this incident occurred. Will you please make this correction.

Sincerely yours,
CATHARINE A. BAMMAN.
New York, April 4, 1917.

Where It Helps!

To the Editor of MUSICAL AMERICA:

Inclosed please find renewal of my subscription. Couldn't possibly do without your weekly, as it helps me so much in my work as chairman of artist events for the Savannah Music Club.

With kindest regards to your Mr. Freund,

Very cordially,
(Mrs.) W. P. BAILEY.
Savannah, Ga., April 4, 1917.



MARTHA Lyric Soprano PHILLIPS

A chance to be honestly enthusiastic! Martha Phillips, a hitherto unknown Swedish soprano, sang at Aeolian Hall last night and displayed one of the finest voices heard in several years.—N. Y. Evening Mail.

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VANE

Werrenrath has an exceptionally fine quality of tone, a great deal of style and the art of presenting everything in an interesting way. His Mozart singing was delightful, the grace and delicacy of inflection so frequently missed in those attempting Mozart being conspicuous characteristics of his work.—Phila. Record, Feb. 10, 1917.

WERREN RATH
BARITONE (CHICKERING)
WOLFSOHN BUREAU
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THE KNEISEL QUARTET
will disband at the close of the present season.

A few dates are still available in April and May

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IMMENSE CROWDS FLOCK TO SAN DIEGO CONCERTS

Kreisler, Cadman, Tsianina and Sharlow Pack Theaters—See Great Musical Awakening

SAN DIEGO, CAL., April 1.—Fritz Kreisler appeared at the Strand Theater, Thursday evening, before a crowded house. Kreisler was repeatedly recalled after every group and at the conclusion the audience remained nearly ten minutes calling for more. Other artists to receive liberal patronage were Charles Wakefield Cadman and Princess Tsianina, in concert at the Exposition concerts. The Cadman program was given at the Spreckels organ pavilion and thousands heard these artists. An added pleasure was given when Dr. H. J. Stewart invited Mr. Cadman to play his own numbers on the great organ. Cadman also played several piano numbers and accompanied Princess Redfeather. The concert was most enjoyable and the large audience was most sympathetic and appreciative as the Princess gave the weird songs of her race.

Receptions were tendered these artists and Princess Redfeather was given the honor of presenting the colors at the regimental drill given in their honor.

Another program which created very much interest was given by Myrna Sharlow, soprano. Although she was entirely new to San Diego, an extraordinarily large audience filled the Isis Theater. Miss Sharlow proved a delightful surprise. Her success was complete.

W. L. R.

TWO ARTISTS FOR ONE DATE

First Cancels, Second Engaged; Then First Appears in London, Ont.

LONDON, CANADA, March 22.—Undoubtedly one of the biggest, as well as one of the most successful concerts ever heard in London was given on Monday last by the Musical Art Society. This organization, under the leadership of Albert Jordan, sang numbers by Rachmaninoff, Adolfe Adam, Edward German and a women's chorus by Mr. Jordan.

Originally Christine Miller had been engaged as soloist, but owing to the fact that she was snowbound in South Dakota, Director Jordan telephoned to New York to Regina Vicarino, who agreed to sing. Miss Miller in the meantime had made connections and arrived before the concert began, so that the club had the advantage of hearing two soloists. Both Miss Miller and Mme. Vicarino charmed their hearers.

Interest was added to this event by the fact that Mme. Vicarino's accompaniments were played by Arthur Lawrason, her teacher. Mr. Lawrason was born and brought up in London and still considers it his home. Next morning both Mme. Vicarino and Mr. Lawrason visited the Convalescent Home for returned soldiers. Mme. Vicarino repeated her program of the night before, adding the "Romeo and Juliet" Waltz and the "Ah! fors è lui" from "Traviata." It was a rare treat for "The Boys," and one was heard to exclaim, "Gee, I bet this makes me well again!"

Jules Falk Heard in Joint Recital with Mr. Maynier in Terre Haute

TERRE HAUTE, IND., April 2.—The fourth concert in the Artists' Course presented here by Siegfried Philip in the Hotel Deming on March 29 enlisted the services of Jules Falk, the violinist, and Malcolm Maynier, pianist. A large au-

dience greeted the artists most enthusiastically. Mr. Falk was heard in a Beethoven Sonata with Mr. Maynier and in solo numbers by Martini, Cartier, Mendelssohn, Ketten, Schumann-Auer, Hubay and Dvorak. The violinist exhibited splendid technique and deep emotional qualities. Mr. Maynier made a good impression in numbers by Chopin, Dohnanyi and Albeniz.

SPALDING IN SACRAMENTO

Audience Decisive in Its Approval of His Art—McNeill Chorus Heard

SACRAMENTO, CAL., March 22.—Albert Spalding, the violinist, gave a program for the Saturday Club on March 19. The audience was emphatic in its approval, recalling Mr. Spalding time and again. The gifted violinist was accompanied with rare sympathy by André Benoist.

The concert of the McNeill Club, a chorus of men's voices, was given on March 20. Albert Elkus is the director. The chorus eclipsed all previous efforts. Mrs. Stella M. Jelica, soprano, sang the solo part in Schubert's "Omnipotence," as well as two groups of songs. Ruth Pepper is the club accompanist and Florence Lenthicum was at the organ.

Elman, Soloist with Apollo Club in Tulsa, Okla.

TULSA, OKLA., March 30.—A large crowd greeted Mischa Elman, the Russian violinist, last Thursday evening at Convention Hall when he was presented in concert by the Apollo Club. Never in the history of the city has such enthusiasm been showered upon an artist. The violinist was heard in a Nardini-David Sonata, the Beethoven "Turkish March" and Caprice Etude by Paganini-Auer, all of which he played with depth of emotion and sincerity. The club appeared in four interesting numbers, "The Legend of Cam-u-el," by Kernochan; "The Dawn," by Hammond, and numbers by Gibson and Harker. Robert Boice Carson was the director and Phillip Gordon and Lynnette Kimmons were efficient accompanists.

R. B. C.

VERDI'S "STABAT MATER" SUNG IN TRENTON TEMPLE

Wassili Leps Conducts Work in Benefit for Church—Popular Soloists Aid Local Chorus

TRENTON, N. J., March 28.—Last night's inclement weather failed to affect the attendance at the noteworthy mid-Lenten concert given in Crescent Temple for the benefit of St. Joachim's Church. The feature of the splendid program was Verdi's rarely heard "Stabat Mater," performed under the authoritative direction of Wassili Leps. The chorus sang with considerable finesse.

Highly artistic results were also secured in the "Sancta Mater" from Rossini's "Stabat Mater," sung by Mary Barrett, soprano; Clara Y. Joyce, contralto; Henry Gurney, tenor, and David Griffin, baritone. These soloists were later heard individually. Miss Barrett interpreted Lehmann's "Magdalene at Michael's Gate"; Mr. Gurney essayed successfully a recitative and aria from Handel's "Jephtha"; Mme. Joyce was heard in the "Adieu, Forêts" from Tchaikovsky's "Jeanne d'Arc." A superb instrumental soloist was Sascha Jacobinoff, the young violinist, who played in masterly fashion. The program closed impressively with the "Agnus Dei" from Gounod's "Messe Solennelle," sung in memorable fashion by the chorus, aided by Miss Barrett and Mr. Gurney. Clifford Vaughan presided at the piano in satisfactory style. The work of Director Leps was of a high order.

Plainfield (N. J.) Audience Requests Many Encores at Paderewski Recital

PLAINFIELD, N. J., March 31.—Paderewski's recital in the Plainfield High School last Monday evening was heard by an immense audience. The famous Polish pianist's performance of compositions by Handel, Brahms, Beethoven, Schumann and Chopin awakened intense

enthusiasm. Especially beautiful were his interpretations of the two last named composers' works. Paderewski was liberal in responding to the emphatic demand for encores.

DUDLEY BUCK PUPILS APPEAR

Singers Give Solos and Unite in Cycle by Cadman

A musicale given by several pupils of Dudley Buck, on the evening of March 30, attracted a gathering which fairly overflowed the Aeolian Hall studios of that prominent New York vocal instructor. A fetching program of brief duration was interpreted with taste by Mrs. Ida Dawson, soprano; Josephine Ripner, contralto; Elbridge Sanchez, tenor, and Mark Andrews, bass-baritone. All proved amply fortified on the vocal side—Mrs. Dawson's voice is uncommonly fine—and displayed abundant poise.

The program was composed of Schubert's "Aufenthalt" and Mozart's "In diesen heil'gen Hallen" (sung by Mr. Andrews); "Corisande" by Sanderson, "Daybreak" by Daniels and Dichmont's "Such a Li'l Fellow" (Miss Ripner); Burleigh's "The Glory of the Day Was in Her Face" and "Your Lips Are Wine" and Leoncavallo's "Mattinata" (Mr. Sanchez); "Qual fiamma aveva nel guardo" from "Pagliacci" (Mrs. Dawson), and Cadman's cycle for four solo voices, "The Morning of the Year," in which all participated. Spirited and sustained applause rewarded the singers' efforts. Elsie T. Cowen accompanied efficiently.

B. R.

Will Bear Fruit

To the Editor of MUSICAL AMERICA:

Inclosed is my subscription renewal. Your paper is a constant source of pleasure as well as a source of information. Mr. Freund recently delivered his inspiring address in our city; he stirred us one and all. I am sure his efforts will bear fruit.

Sincerely,

HELEN M. MANNING.

Savannah, Ga., March 27, 1917.

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Photo by Moody

Canada's Leading Critics Grow Enthusiastic Over the Voice and Art of EMMA ROBERTS

The American Contralto Sings in Toronto and Winnipeg
Under the Patronage of the Duchess of Devonshire

The Women's Musical Club of Toronto introduced another fine artist to this city last week in the person of Miss Emma Roberts. . . . The quality of her voice is mellow and appealing. . . . It is also a voice of range exceptional in a contralto, and admirable in its flexibility. . . . Since contraltos of real beauty and refinement are rather scarce, one hopes to hear more of Miss Roberts in the future.—Hector Charlesworth in Toronto Saturday Night.

MISS ROBERTS HAS BEEN ENGAGED FOR THE NORFOLK FESTIVAL TO BE HELD IN JUNE
Exclusive Direction, JOHN W. FROTHINGHAM, Inc., Aeolian Hall, New York

Miss Roberts, in addition to being endowed with a voice remarkably searching in its quality of tone, and, moreover, thoroughly even throughout its entire extensive compass, possesses unusual technical attainments and a very high degree of versatility. . . . At the close of her program Miss Roberts was accorded a well deserved ovation. She is one of the most interesting and intelligent singers heard here and one is indebted to the Women's Musical Club for her introduction to Winnipeg.—Rhynd Jamieson in The Manitoba Free Press.

Miss Roberts scored a distinct triumph with her Toronto audience with her first two numbers. She has a warm, rich-colored voice of good volume, and well trained. Her expression lends itself to the affecting interpretation of serious music, while her versatility and felicity of touch enable her to captivate in light, humorous and gay selections. In her lighter moods she was charming, as witness La Forge's whimsical fairy story, "The Milk Maids" (not yet published), Durante's Danza and Chausson's "Les Papillons."—E. R. Parkhurst in The Toronto Globe.



UTILIZING THE "NEGRO SPIRITUALS" FOR THE CONCERT PLATFORM

Oscar Seagle Introduces This Spontaneous Form of Musical Expression with Gratifying Results—Tells Why They Are Really Folk-Songs—One Must Know the Southern Dargy to Interpret These Songs Successfully

WHEN Dvorak used the negro folk-melodies as the thematic base for his "New World" Symphony and the quartet for strings, he pointed the way—according to some authorities—to a genuine American school of composition. American composers, however, have been loath to adopt the Bohemian's suggestion, and the Afro-American folk-songs are still waiting for Americans to utilize them in composition.

Except to the close student they are little known. Sporadic attempts have been made by artists to incorporate them in their programs, but for the greater part unsuccessfully, inasmuch as the average singer possesses few of the qualifications essential for their proper interpretation. The difficulty has been that the singer has not understood the negro and the negro's expression of his deep religious experience. Probably because of this lack of artists so equipped composers have hesitated to give them arrangements suitable for the concert stage.

It was not until Oscar Seagle devoted an entire group of his Brooklyn program to the negro spirituals that fitting expression had been given them. At that time the writer sat alongside H. T. Burleigh, who made the arrangements, and when Seagle finished the first of the group, "Father Abraham," the composer turned and said: "Just like a negro preacher. No one could do them better."

When the writer in his curiosity went



Oscar Seagle, the American Baritone

to see Mr. Seagle, he found him working with his accompanist, Henri Doering, upon the songs in question.

"How do you understand so well the spirit of the spirituals, Mr. Seagle?"

"Why man alive (the artist was still under their spell and spoke with a darky twang), I was born in the South and spent most of my time, as a boy, going around with my father listening to the darkies sing them. You see, my father was a lay-preacher and his work carried him into the wilds of the Tennessee mountains. I used to go along to lead the singing. Many a time we came upon revivals and I have no more vivid memory than that of seeing and hearing old negro preachers exhort their followers

to seek salvation. And in the midst of it all the darkies would break out singing spirituals.

"Why, under the influence of these songs they would go into ecstasies. Every one of them saw Heaven itself, its pearly gates wide open and Father Abraham himself sitting alongside the Blessed Lamb, just as the spiritual pictures it. I have never seen so sincere and so great a manifestation of religious feeling."

"But tell me," I continued, "why is it that when the average singer sings these songs they frequently fall flat?" And I told him how I had heard one of our best concert artists sing without effect Mr. Burleigh's beautiful arrangement of the "Deep River."

Why They Are Folk Songs

"That isn't so hard to answer. These songs, you must remember, are, above all, folk songs; that is, no one man wrote the words or music. They grew out of the race's hopes and longings. They were the fruit of its suffering and hope for better things in another world. In all probability they were first sung by the negroes as they worked in the fields or droned over their religious meetings in the long Southern evenings. First one would sing a line and then another would make his little addition, and generally all the company would join in the refrain that you frequently find in alternate lines of the spirituals. Words and music came into being simultaneously, a fact which accounts for the frequent tonal picture. Look at 'Father Abraham,' for example; the words 'Way up dere on the mountain-top,' are all on the top note of the melody.

"But I am wandering from your question. You'll forgive me, but I am so enthusiastic about them that when I once start talking about them I ramble on and on. Just consider now how they were created and, further, that their creators could neither read nor write nor understood our musical notation. Their only way of perpetuating them was by oral tradition. You can readily realize how impossible it has been to transcribe them exactly by means of our system of musical notation. Their intervals are scarcely ours, nor their tempo, nor their rhythm.

"Now when the artist learns them he must follow more or less slavishly the setting given them by those who recorded

them and who had to make them fit into such notation as modern music offers. The result must inevitably be a stilted representation that merely or, at the most, suggests the negro spirit."

"But how do you work out your interpretations?"

Pure Fun to Sing Them

"I don't know. Something within me, some memory of the gray-haired darky leading his congregation in their singing, or the laborer singing as he hoed his corn. Unconsciously I slip back into the old times. The song comes almost spontaneously. And let me tell you, I enjoy singing them as I do no other songs. They are pure fun for me."

"And your tone, of which you are so justly proud—what of that?"

"There is never need of sacrificing tone, whether it be in a modern French song, an Italian aria or a spiritual. Of course, I try to color the tone to suit the phrase, but that is just what the negro did unconsciously."

And so the conversation went. I was surprised that Mr. Seagle had never sung them before, but his answer was that up until the present time good concert arrangements were lacking. Mr. Burleigh, however, was supplying the deficiency and making artistic arrangements that retained the ancient flavor and yet added a great deal by the artistry of the accompaniment.

If Mr. Seagle goes on with the good work and introduces the spirituals throughout the country, he ought to find a tremendous interest in these songs that sprang from the heart and appeal directly to the emotions of all who hear them. Certainly if the enthusiasm of the ordinarily stolid Brooklyn audience is any criterion, Mr. Seagle's hearers will be as wildly enthusiastic as the Italians who stand back of the brass rail in the Metropolitan to hear Caruso sing "Celeste Aida."

Enter Miss Betty

We chatted on and on until the interview came to an abrupt termination with the entrance of Betty Seagle, pretty and not over two years of age, shouting, "I want to be weedy, jus' like John."

"There you have the secret," said Mr. Seagle, "even that baby loves the spirituals. Don't you, honey?" and the baby was smothered in her father's arms.

M.

THE MACLENNANS 2nd DUET RECITAL TRIUMPH IN NEW YORK

JOURNAL	The finished art, the irreproachable melting voices of great carrying power, the excellent diction in every language and their intelligent interpretations made the duet evening one of the most enjoyable song recitals of the season.
MAIL	Their vocalism is excellent.
HERALD	Well sung duets from Madama Butterfly, Philemon and Baucis, Otello, I Lituani and Mefistofele.
STAATS-ZEITUNG	The duets were sung with exuberant feeling and magnificent tone.
SUN	Both sang in tune and their duets showed careful preparation of the effects requiring perfection in unanimity.
AMERICAN	Not often does marriage bring together artists who can combine their talents as sympathetically as did these twain.
EVENING WORLD	They gave a charming entertainment.
EVE. TELEGRAM	They sang the duet from Madama Butterfly brilliantly.
TIMES	They sang with full mutual understanding in the matter of style, phrasing, accent and all the effects they intended to produce and they produced them.
MORNING TELEGRAPH	As each sang with skill and ease and all have bright harmonious voices, the result was charming.
TRIBUNE	Their recital attained a peculiarly intimate atmosphere by the series of duets in which the two singers were most sympathetic towards both the compositions and each other.

FLORENCE EASTON Covent Garden, London
SOPRANO Royal Opera, Berlin
FRANCIS MACLENNAN Chicago Opera, Chicago
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COLLEGE CHORUSES IN MUCK PROGRAM

Harvard and Radcliffe Singers Appear in Boston Symphony's Pension Fund Concert

Bureau of Musical America,
120 Boylston Street,
Boston, April 8, 1917.

THE big things of the week were Paderewski's recital on Saturday afternoon and the Pension Fund concert on last Sunday afternoon (April 1). A visit from the eminent patriot and poet at this critical time stirs one to the foundation of one's being—what the usual piano recital is hardly expected to accomplish! The Pension Fund concert is an outstanding feature of the music of the week, not so much for the character of the performance (brilliant as that was) as because of the significance of Dr. Muck's having chosen the choruses of Radcliffe and Harvard to share the program. The foreign conductor's conspicuous encouragement of choral singing, the choice of an aggregation of college young men and women—unadulterated by the co-operation of old stagers—to interpret such works as Bach's "I Wrestle and Pray" and Brahms's "Song of Destiny," and the freshness and joyousness (according to report) of the singing of these youngsters under Dr. Archibald Davison's baton are symptomatic. With the awakening of the social spirit in this country of ours ensemble singing is sure to be re-established. Luckily for New England, the revival of this noble art has already found illustrious champions on both sides of the Charles.

Dr. Davison's course of seven lectures on "The Development of Choral Music" continues to attract serious-minded persons to the Lowell Institute, where the last lecture takes place next Monday night. The topic is "Modern Russian and French Choral Music."

On Wednesday night at Jordan Hall a chorus of students at the New England Conservatory of Music gave a recital of compositions by Bach and Handel which had served to illustrate the fourth and fifth of the Lowell Institute lectures. Charles Bennett, of the faculty, conducted; Justin E. Williams, Raymond Putnam and Dorothy Park accompanied, and Rulon Y. Robison, Dessa M. Weisburgh, Charles Bennett, Marie G. O'Connell, Marion Davison, Henry Kelly and Elsbeth Jones sang solos. Mr. Kelly, a virile young baritone, gave an extraordinarily convincing interpretation of the very Handelian aria, "Revenge, Revenge, Timotheus Cries" from "Alexander's Feast."

On Thursday afternoon, at Jordan Hall, a small but appreciative audience heard Frances Nevin give an interpretative reading of Wagner's "Parsifal." In this timely presentation she was assisted by John Herman Loud, the organist. Miss Nevin preceded her reading of the

"Parsifal" story by a brief talk, in which she emphasized the strength and beauty of the spiritual message which the great work of Wagner carries. Miss Nevin's attractive personality, intelligence and excellent diction gave much pleasure.

Varied as was the program of the twentieth Symphony concert, it fell short of its predecessor in interest. After all, an audience goes to a symphony concert to enjoy good music, and if it finds little of that it goes home disappointed, in spite of having assisted at a demonstration of loyalty to native composers and a non-partisan appreciation of a German conductor. The artists, Karl Muck, Philip Greeley Clapp, Julia Culp, John Marshall, were of interest; the music—well, Dr. Clapp's new symphony has vigor, movement, directness. But has it beauty of form, of tone, of idea? Perhaps, in spots. It is but natural that we should find the work dedicated to Dr. Muck, who, finding much to admire in Dr. Clapp's fearlessness and independence of thinking, has frequently extended to the young composer the hospitality of the orchestra.

Mme. Culp succeeded in the difficult task of concealing the unwisdom of her choice of songs by an admirable performance of them. The use of small orchestra for all of them contrasted strangely with Dr. Clapp's prodigal use of an enlarged one. The Morceau Symphonique from the "Redemption," by César Franck, is a piece of program music and ought not to have been wedged between two sets of songs with which it had no connection. Better to have saved it for another occasion, for it lengthened the program to such an extent that many of us were obliged to leave before the last number and missed the opportunity of hearing Mr. Marshall's exposition of Dr. Chadwick's *tour de force*. This Theme, Variations and Fugue for orchestra and modern organ was written to show how the big pipe instrument of to-day can contrast and blend with an orchestra in a manner formerly impossible.

HENRY GIDEON.

PUPILS HONOR GOODRICH

New England Organists Present Purse to Dean at Boston Banquet

BOSTON, April 4.—Wallace Goodrich, dean of the faculty of the New England Conservatory of Music, was lately tendered a banquet at Young's Hotel, this city, by a number of his former pupils in recognition of the completion of twenty years of successful teaching of the organ in this country. As part of the reunion he was presented with a purse filled with gold pieces, to be expended upon some of the orchestral scores in which he is especially interested. This occasion brought to Boston Horace Whitehouse of Topeka, Kan.; Charles H. Doersam, Scranton, Pa.; Lindley H. Varney, Mount Kisco, N. Y., and about twenty New England organists and teachers of the organ.

Mr. Goodrich spoke feelingly of experiences of the two past decades and warmly encouraged his hearers to continue their already successful efforts to maintain and promote the highest standards of musicianship in their organ playing. The committee in charge of the banquet was composed of Homer Humphrey, Albert W. Snow, Ernest Mitchell and Marshall S. Bidwell.

W. H. L.

Esther Dale and Other Artists Join in Boston Concert

BOSTON, April 10.—Esther Dale, soprano; Herbert W. Smith, baritone, and Harold F. Sawyer, violinist, gave a concert in the Copley-Plaza Hotel recently in aid of a local charity.

Miss Dale sang the aria from Massenet's "Hérodiade," a group of French songs and numbers by Mrs. H. H. A. Beach, which were heard for the first time here. The composer played the accompaniments. Miss Dale possesses a clear soprano voice of a very pleasing quality, and is a singer of intelligent and convincing methods. In the delightful songs by Mrs. Beach she shared the honors with the composer. Mr. Smith and Mr. Sawyer were each heard in miscellaneous numbers.

W. H. L.

Guest Night at Boston Club

BOSTON, March 31.—The annual concert and guest night of the Thursday Morning Musical Club was given last week at the home of Mrs. Guy Warren Walker. An interesting program was presented by Marjorie Church, pianist; Mary Fay, soprano; Marie Nichols, violinist; G. Roberts Lunger, baritone, and

Abbie Conley Rice, contralto. Among the songs charmingly sung by Miss Fay was Widor's "Fleurs de France" and as a pretty tribute to Georges Longy, an honorary member of the club, who was in the audience, Miss Fay presented the bouquet she carried to the distinguished guest.

W. H. L.

BOSTON ARTISTS AID FRENCH

Laura Littlefield Soloist with the Quartet of Ancient Instruments

BOSTON, April 7.—Laura Littlefield, soprano, and the Boston Quartet of Ancient Instruments—flute, C. De Mailly; viole de gambe, M. Belinski; viole d'amour, A. Gietzen, and harpsichord, Charles W. Adams—gave a concert of chamber music Monday afternoon in Steinert Hall, presenting works of the epoch of Marie Antoinette. The concert was the fourth in a series directed by Mme. Helene Slatoff-Portier in aid of the fund for French musicians.

Prof. Louis J. A. Mercier of Harvard University gave an explanatory talk. Mrs. Littlefield sang some of the dainty old French songs of the period in a charming manner. The light, clear quality of her voice, a distinct French diction, her grasp of the songs' content and her convincing ability in conveying it were most enjoyable. Mr. Adams accompanied her on the harpsichord.

The instrumental numbers of the program were artistically performed.

W. H. L.

LAUD BROCKTON CIVIC CHORUS

Mrs. Packard Conducts Final Concert of Community Singers

BROCKTON, MASS., March 24.—The last in the series of "Community Sings" which have been conducted this season under the auspices of the Brockton Chamber of Commerce and directed by the well known teacher and musician of this city, Nellie Evans Packard, was given Sunday afternoon in the Colonial Theater with another capacity audience. It is estimated that more than 500 persons were unable to gain admission. Preceding the musical program, which was as usual conducted with spirit and enthusiasm by Mrs. Packard, Elmer C. Jewett, secretary of the Chamber of Commerce, expressed the gratification of that organization for the success which these affairs have been, and that without doubt definite plans will be made for their resumption next season.

The program concluded with "The Star-Spangled Banner," and Mrs. Packard said that if the "Community Sings" had done nothing else, they had taught many local people how to sing this national air. Milo Burke, cornetist; Carrie Wright Johnson, pianist, and Frank E. Packard, organist, accompanied the singers.

A feature of the program was Mrs. Packard's singing of the old Welsh air, "All Through the Night."

W. H. L.

Jordan Hall, Boston, Monday Afternoon, March Twenty-six

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"She imposed such daring accent in her melodic sentences, and drove her ideas home with such confident emphasis, that even the conservative could not keep back their applause."—*Christian Science Monitor*.

"Miss Hartley's stage presence is praiseworthy; she possesses poise and grace. Her audience manifested much interest in her work. In the reposeful 'Chant d'Amour' she was ably equipped to lead her audience into her quiet mood."—*Boston Daily Advertiser*.

PROGRAMME

BRAHMS Rhapsodie, Op. 119

"Miss Hartley's playing of Brahms was most admirable of all."—*Boston Transcript*.

BRAHMS Waltz No. 15

"Miss Hartley, by playing it simply, with a beautiful touch and well defined rhythm, made it a feature of her recital."—*Philip Hale in the Boston Herald*.

GLUCK-BRAHMS Gavotte

"The Gavotte Miss Hartley refilled with the old life of its remote time by exquisite grace, skillful ornament, and nice poise of rhythm."—*Boston Transcript*.

MENDELSSOHN Variations Serieuses

"Miss Hartley by the contrasting of moods, by a noteworthy command of nuances, and by a pervading musical spirit, gave the movements fresh life."—*Philip Hale in the Boston Herald*.

CHOPIN Fantaisie, Op. 49

"There was a dramatic reading of the Chopin Fantaisie."—*Boston Post*.

CHOPIN Nocturne

"Her Chopin of the Nocturne was likewise fresh, engaging, beautiful of detail, and far above the usual multitude of his exponents."—*Boston Transcript*.

CHOPIN Scherzo, B flat minor

"Had breadth of treatment, together with a continuity of line, and sense of dramatic effect."—*Boston Globe*.

"Miss Hartley was well received, particularly in the closing group of shorter pieces by Arensky, Paderewski, Stojowski, Pierre, Grieg and MacDowell."—*Boston Globe*.

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BENJAMIN E. BERRY HEARD IN ORATORIO IN MANY CITIES



Benjamin E. Berry, Tenor

Benjamin E. Berry, the tenor, sang at a recent special performance of Rossini's "Stabat Mater" at the Broadway Presbyterian Church, New York. The fine, effective solo at the beginning of the work was given tellingly by Mr. Berry, whose big, resonant tenor voice is particularly well adapted for oratorio work.

Among a number of oratorio engagements this season, Mr. Berry includes a performance of "Elijah" in Brooklyn, "The Prodigal Son" in Yonkers, "Stabat Mater" in Brooklyn, "The Creation" also in Brooklyn and "The Redemption" by Gounod in Glenridge, N. J.

Mr. Berry recently appeared in recital in his former home, Boston, for the first time. He was given an appreciative reception and was obliged to add encores. Mr. Berry appeared in Concord, N. H., in joint recital with his wife, the talented contralto, who was Viola Van Orden; also in a similar concert in Haverhill, Mass. Other engagements included a recital in Middletown, Conn., and an appearance as soloist in a production of Coleridge-Taylor's "Wedding Feast."

Beethoven Program Given at Mansfield (Pa.) State Normal School

MANSFIELD, PA., March 28.—The symphony orchestra of Mansfield State Normal School, Dr. Will George Butler, conductor, gave an "Evening with Beethoven" recently at Alumni Hall. The or-

chestra of forty played in spirited fashion the "Prometheus" Overture, Op. 43, and First Symphony in C. The soloists were Vivian Aston, soprano, who sang "Kennst du das Land?"; Dr. Butler, violinist, who played the Minuet in G and Rondino (arranged by Kreisler) and Prof. C. Bernard Keim, baritone. The latter sang "Adelaide." Georgia L. Hoag and Elsie Farnham were the accompanists.

SYRACUSE COMPOSER CONDUCTS OWN WORKS

Dr. Berwald's Music Well Sung in Concert at College of Fine Arts—
Mischa Levitzki Appears

SYRACUSE, N. Y., March 30.—Two interesting concerts were held at the College of Fine Arts, Syracuse University, this week before large and enthusiastic audiences. Monday evening the program was devoted to the compositions of Dr. William Berwald, conducted by the composer and assisted by members of the vocal faculty: Laura Van Kuran, soprano; Clara Drew, contralto; Frank Ormsby, tenor, and George W. Whitehouse, baritone. The works given were cantata, "Fairies' Revel," for women's chorus; songs, "Daylight and Dark," "My Daffodils" and "The Soldier's Dream," sung by Frank Ormsby, and the cantata, "The Way of the Cross," for mixed chorus and solo voices, a very impressive and dignified work. At the conclusion of the program Dr. Berwald was applauded to the echo. The accompanists were Raymond Wilson, Fannie Heller, pianists, and Celia Sargent, organist.

Mischa Levitzki appeared in recital Wednesday evening under the auspices of the music faculty of the College of Fine Arts, the event having been arranged by Laura Van Kuran. No pianist has ever been received here with more unstinted enthusiasm. The faculty was proud to have been responsible for Levitzki's first appearance in this city.

L. V. K.

Boston Violinist to Wed Pianist

BOSTON, April 2.—The engagement has been announced here of Laura Archambault, an accomplished pianist and teacher, and Carlos E. Pinfield, a violinist of the Boston Symphony Orchestra. Miss Archambault is the head of the music department in Hebron Academy, Hebron, Me., but is a resident of Waltham, a Boston suburb. Before going to Maine, she did considerable teaching and accompanying in this city, and was organist of the Congregational Church, Wollaston. Mr. Pinfield is a graduate of the Royal Academy, Berlin, and in addition to his position with the Symphony he is well known as teacher and soloist.

W. H. L.

Elsa Lyons Cook to Sing in Troy, N. Y., and Philadelphia

Elsa Lyons Cook, the soprano, will be the soloist at the Troy Männerchor in Troy, N. Y., on April 9, and with the Philadelphia Orchestra at its extra series on April 18. Mrs. Cook has recently been elected an honorary member of the Wednesday Club, a prominent musical and social organization of Philadelphia.

Tina Lerner Returns from Successful Hawaiian Trip



With Tina Lerner, the Distinguished Pianist, in Honolulu. From Left to Right: A Pathé Motion Picture Man, W. D. Adams, the Honolulu Impresario; Mrs. Adams, Tina Lerner and Her Husband, Vladimir Shavitch

SAN FRANCISCO, April 4.—Although Tina Lerner's intention to return to the concert stage next fall was only recently announced in MUSICAL AMERICA, the distinguished young Russian pianist's bookings for her fifth American tour give every assurance of success.

Miss Lerner and her husband, Vladimir Shavitch, recently returned from a vacation trip to the Hawaiian Islands. W. D. Adams, the Honolulu manager, engaged Miss Lerner for two recitals at the Royal Opera House and these proved so successful that three more were given

the following week, the last one being a two-piano recital by Miss Lerner and Mr. Shavitch. All the programs were received with enthusiasm and it was said that the ensemble work was close to perfection. "What Maud Powell is to the violin," said one Honolulu critic, "Tina Lerner is to the piano—its mistress and its enchanting interpreter."

Returning to San Francisco, Miss Lerner made a trip north to appear as soloist with the Bellingham Symphony Orchestra and the Seattle Philharmonic, while, at the University of Washington, she played to an audience of 4000.

T. N.

TRY FOR MUSIC CREDITS IN ROCHESTER SCHOOLS

Walter H. Carter Appoints Committee to Take Up Subject with Local School Board

ROCHESTER, N. Y., March 28.—Alexander Henneman, director of the department of schools of the Art Publication Society of St. Louis, passed through Rochester on March 27, stopping long enough to address a meeting of piano teachers interested in the Progressive Series, called at the Hotel Seneca that morning by Walter H. Carter, organist of Christ Church and one of the two authorized local examiners for the Art Publication Society. About twenty-five teachers heard an excellent talk by Mr. Henneman on the advantages of having a standard of piano teaching and the consequent possibility of music credits in the public schools. He suggested that some action be taken by those present.

Mr. Carter announced that the matter had already been taken up with the board of education and that Mrs. Elizabeth Casterton, lately resigned as supervisor of music in the public schools, had shown great interest in the proposal. A motion from the floor was seconded and carried that a committee be appointed, with Mr. Carter as chairman, to bring the subject up again with the school board. Mr. Carter appointed May Foley Ball, Norman Nairn, George Barlow Penny, dean of the D. K. G. Institute of Music and the other local examiner for the Art Publication Society, and Mary Ertz Will.

A petition is also being drawn up,

signed by residents of the city, asking that credit be given for music in the public schools. It is expected that the group of teachers present at the meeting will take part in the formation of a local chapter of the State Music Teachers' Association, as soon as the latter is reorganized, with county chapters. The following teachers of Progressive Series signed their names to be presented to the school board:

May Foley Ball, Gertrude Keenan, Gertrude Miller, Edith Compton Spencer, Ina G. Still, Gladys M. Tylee, M. Elizabeth Paddock, Etta Smith Snyder, Arthur F. Nowack, B. L. Jewett, R. E. Keeley, Grace T. Towsley, Mrs. D. G. Gosnell, Mae M. Timmons, Albert Bowerman, Annie C. Parsons, Ida G. Conklin, Norman Nairn, Carl F. Paul, and J. L. Welser, Jr.

A delightful recital the last artists' morning concert of the Tuesday Musicales proved to be. The artists were all residents of Rochester, Bedrich Vaska, 'cellist; William Morse Rummel, violinist; John Adams Warner, pianist, and Mabel Krog Rummel, accompanist.

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NEW MUSIC

VOCAL AND INSTRUMENTAL

"DARK AND WONDROUS NIGHT," "TEARS." By A. Walter Kramer, Op. 44, Nos. 2 and 3. (Oliver Ditson Co.) "Joy." By A. Walter Kramer, Op. 44, No. 1. (J. Fischer and Bro.) "The Indian Serenade," "The Stirrup Cup." By A. Walter Kramer. (Huntzinger & Dilworth.)

All of these songs are by this time more or less familiar to concert-goers, having figured on a number of programs. In every instance they have been greeted with the large degree of approval generally elicited by Mr. Kramer's songs. Of the five the best, to our taste, is "Dark and Wondrous Night," which is dedicated to Christine Miller, who sang it at her New York recital early in the season. It is a finely felt lyric, simple in device, but of an unusual depth and beauty of harmonic color. Among its composer's numerous songs it occupies an outstanding position.

"Tears" is also an effective song, intense, though reserved in expression, the piano part flavored with succulent ninth chords. Of an entirely opposite character, "Joy" (dedicated to that delectable artist, Gladys Axman) commends itself by its brilliancy and exultant movement to singers in quest of something impulsive and seizing. It ends on a gleaming high A that must infallibly stir.

The setting of Shelley's "Indian Serenade" is an earlier written song, filled, nevertheless, with the rare beauty of the poem and delicately fashioned. The sombre "Stirrup Cup" demands an interpreter of definite expressional capabilities. It must be numbered among the most gripping modern American songs.

H. F. P.

"THUNDERBIRD SUITE." By Charles Wakefield Cadman, Op. 63. (White-Smith Music Publishing Co.)

Opening one of the most attractively and artistically devised albums that we have ever seen, we come upon Mr. Cadman's "Thunderbird" music, now issued by his publishers in piano suite form. It will be recalled that this "Thunderbird" is an Indian drama by Norman-Bel Geddes, performed this year in Los Angeles, with music by Mr. Cadman.

The composer has now taken five of the movements from the original orchestral "Thunderbird" score and set them for the piano. With a few slight differences this piano suite and the suite for orchestra entitled "Thunderbird," soon to be published, are identical. Of the five movements, three are based upon Blackfeet Indian tunes, obtained by the ethnologist, Walter McClintock; these are "Nuwana's Love Song," "Night Song" and "Wolf Song" (War Dance). "Before the Sunrise" is wholly original and the opening movement, "From the Village," is founded upon a fragment of an Omaha Indian tune, obtained by Alice Fletcher. There is a foreword, in which the composer explains these matters and also relates how he has adapted for the piano these movements from his incidental music, just as Grieg did his "Peer Gynt," making his now world-famous suite. He also states that in

the play he has employed the various Blackfeet tunes sung in their native state to Indian vocables, with accompaniment of stage-drum or of the drums and tympani in the orchestra pit. The melodies in their idealized form, as found in the suite, were, to quote Mr. Cadman, "indulged in at the fall of the curtain or between the acts. In this way the audience hears the tunes in 'native form' and later with the 'white man's harmonies.'" There is also a brief essay by Mr. Cadman, "In Defense of Idealization," printed at the beginning of the book.

This music, without question, is among the best Mr. Cadman has given us. Certainly in the field of Indian folk-song he has done nothing that shows more convincingly his rare skill and his intimate knowledge of his subject. This is music of great vitality, fresh and inspired, free from intellectual problems and always to the point. There is a terrific pulse in "From the Village," a brisk dance movement in F sharp minor, 3/4 time, *Allegro scherzando*. There is a persuasive charm in the theme marked *giocoso*. "Before the Sunrise" is a *Moderato tranquillo*, C sharp minor, common time, one of the loveliest poetic bits in American piano literature. It is all Mr. Cadman's own, yet it is unmistakably Indian in feeling; that is, he has created thematic materials which are Indian in spirit, in contour, in appeal. The treatment of the theme of "Nuwana's Love Song," first in D minor and then in major, is masterly and achieves just the right contrast. Of great charm is the "Night Song," with its tender melody, while the "Wolf Song," a wardance of rugged character, is fascinating. In his harmonization of this tune—there are fine "whole-tone" touches—Mr. Cadman surpasses himself and here again he has transcribed his music from the orchestral *partitura* to the piano with remarkable effectiveness. Pianists will revel in this movement, one of the best things marked *Allegro* that they can find in contemporary music! Here and there in this number one feels a Moussorgskian influence in the harmonic scheme.

Piano suites are not done every day. Few of them are important. Mr. Cadman's "Thunderbird" is picturesque and finely pianistic and it deserves success. It is the natural expression of one of our most gifted composers, writing in a field in which he has worked faithfully and ardently to preserve in idealized form the beautiful folk-songs of the American Indian.

THE DITSON COMMUNITY CHORUS COLLECTION. Book I. (Oliver Ditson Co.)

Realizing the part that the community chorus is playing to-day in America's musical life, the house of Ditson has exercised great perspicacity in advancing its first book of a series of this kind for choral bodies. It is an excellent issue, containing the "old songs" dear to every human being. There is no attempt to present modern music, but rather the songs that have stood the test of years. We find "Auld Lang Syne," "Alice, Where Art Thou?" "Annie Laurie," the

old Welsh "All Through the Night," "Ben Bolt," "Comin' Thro' the Rye," "Drink to Me Only," "America," "Columbia, the Gem of the Ocean," "The Star-Spangled Banner," "Dixie," etc. There are also such hymns as "Abide with Me," "Come, Thou Almighty King," "God Ever Glorious," "Lead, Kindly Light." The melodies are arranged for mixed voices, simply and effectively, by such musicians as N. Clifford Page, William Arms Fisher, Robert E. Austin, A. La Meda and Colin Campbell. The album is invaluable for community choruses and should be in the library of every organization of this kind in America. The house of Ditson deserves special thanks for supplying this need.

"A LOVER'S KNOT." Opera in One Act. By Simon Buchhalter. (G. Schirmer.)

The piano-vocal score of Mr. Buchhalter's opera is issued. It will be remembered that this work was produced in Chicago by the opera company of that city in January, 1916. The book is by Cora Bennett-Stephenson and deals with a story set in Virginia in 1870. The story is charming and Mr. Buchhalter's music is truly admirable. There are modern things in it and other things not so modern. The voice parts are effective and the concerted numbers written with skill.

Mr. Buchhalter is apparently finely versed in the art of composition. He has composed in a not too large frame and his music has plenty of variety. Every bit of it, even where he is obvious, is marked by serious musicianship. In its search for one-act operas to give with either "Pagliacci" or "Cavalleria," so that the "terrible twins" are not always heard together, the Metropolitan Opera House could give native music another chance if it would present Mr. Buchhalter's delightful work.

NATIONAL ANTHEMS. Arranged by Clarence Dickinson. (H. W. Gray Co.)

Mr. Dickinson has arranged for the organ in excellent style, simply and straightforwardly, the national anthems of America, Great Britain, Russia, France, Belgium, Japan, Italy and Serbia. In keeping them simple he has made them useful and placed them within the reach of organists of all abilities. They are published in an album, which should be very serviceable at the present time.

NEW SONGS FOR A SOLO VOICE. (Oliver Ditson Co.)

Ossip Gabrilowitsch's setting of Christina Rossetti's "Good-Bye" is the first of a set of three by him that the Ditsons are issuing. Like everything this distinguished musician does, the song is refined in feeling. It is marked by profound appreciation of the poem; it is a bit in the Tchaikowskyan manner.

Hermann Weil, baritone of the Metropolitan Opera Company, appears as composer of a setting of Marie Beatrice Gannon's "Somewhere I Know," composed by several other persons under the title "To You." Mr. Weil's setting has melodic fluency and is graceful.

We find Bainbridge Crist represented by a well managed "The Auld Scotch Songs" and Nicholas Douty by "The Lotus," a Tagore setting, in which he unconsciously uses a theme so much like one of the love themes from the first movement of Liszt's "Faust" Symphony that it is scarcely distinguishable from it. It is, nevertheless, a beautiful song. Samuel Richard Gaines has a grateful song in "Sweetheart," roundly turned and melodic, while Cedric W. Lemont, best known as a composer of *salon* and teaching pieces for the piano, heightens our good opinion of him with his songs, "Shule, Shule, Shule Agrab!" and "The Kiss." Mr. Lemont rises in both these songs high above the level of quality evidenced in his published piano pieces. The first is a Fiona Macleod poem, the second the stunning Sara Teasdale poem, which Herbert Fryer set so finely last year.

Finally we have a new song, "Possession," by Earl Cranston Sharp, whose "Japanese Death Song" has earned him deserved reputation. For emotional fullness, for intense passion and individual-

ity, this new one occupies a place of distinction in the song literature of our day. It is a truly notable song. Bravo, Mr. Sharp!

A single sacred song is Frederick Stevenson's "The King of Israel," in his musicianly manner. It is dedicated to Henry Hall Duncklee, organist of the West End Collegiate Church, New York.

MASS IN E (No. 4). By Edward J. Biedermann, Op. 50. (J. Fischer & Bro.)

One of the finest masses for solo voices and chorus is this one by Mr. Biedermann. We are frank to say that in examining the output of the many publishers who honor us with their new issues we rarely get excited over the arrival of a mass. For the rank and file mass is a dull affair; it is not music of a kind that adds or detracts one iota from what has gone before.

Mr. Biedermann's Mass in E is an exception. It is a work of the highest type, a composition important in its composer's output; a string quartet or orchestral overture of equal worth could be ranked no higher. Mr. Biedermann has composed without heed of the "Motu Proprio." His music is free, imaginative and devotional, in spite of its freedom; there is a Wagner touch here and there, and a César Franck modulation is occasionally encountered. But these are passing details and play no part in the work as a unit.

And with all this freedom, Mr. Biedermann's polyphony is admirable. His musicianship is profound, his technique in composition masterly. Best of all are the loftily conceived "Sanctus" and the "Agnus Dei." And the setting of "Dona nobis pacem" is memorable, too, and brings the mass to a highly impressive close. The solo parts are beautifully managed, the soprano solo, "Agnus Dei," being truly affecting. The organ part is planned with fine judgment. In modern Catholic Church music, this Mass in E of Dr. Biedermann must be reckoned one of the significant productions of the present decade. It bears a dedication to "Rt. Rev. Mgr. Edwin M. Sweeny, Rector of the Church of the Ascension, Manhattan, New York City."

A. W. R.

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Boston Transcript, March 13, 1917

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BISHOP OBJECTS TO LENTEN OPERA-GOING

Advance Man of Rabinoff Forces Rebukes Tacoma Prelate in Local Daily

All because the Boston-National Grand Opera Company's recent visit to Tacoma happened to be scheduled for Lent, the management encountered opposition in some quarters on the ground that it was not proper to offer opera in the penitential period. Robert Edgar Long, a business representative of the company, gave in the Tacoma *Ledger*, opinions of various citizens on the question and among them was this statement of Bishop Frederic W. Keator: "I'm not going; you have no right to bring such things here during Lent. Count me out."

The Tacoma *Times* reprinted an open letter of Mr. Long to Bishop Keator, in which he asked:

"May I ask in what characteristic does inspirational music, composed by the masters, sung by the greatest among recognized artists and directed by acknowledged geniuses, detract from the spirit of the worship of God, the observance of the Lenten season? Is high grade music—classical music—a hindrance or a help in the observance? Next to prayer and worship in the spoken word, what comes next in the expression of the better side of the human character? Is it not music? Else why do you have music in your church during Lent?"

"Oh, the church music is religious! Well, let us see. Religion is love and happiness, purity and faith, is it not? Then let us take into consideration the

music and the actual stories of the two operas to be presented in Tacoma on March 10 by the Boston-National Grand Opera Company and see whether they are not of love and happiness, of purity and faith!"

The two operas mentioned were "Aida" and "Bohème." Mr. Long continues:

"During the presentation of these two operas there will not be a word spoken, a gesture made, a scene enacted that could not be given within the walls of your church as a Lenten celebration. And yet you 'cannot indorse it.'"

Mr. Long then mentions the fact that fifteen representative Tacoma men indorse the annual visit of the company "in whatever season or under what particular religious observance it might happen to occur." He concludes thus:

"And in closing may I be permitted to add that in talking with these men I found greater courtesy, greater friendship, greater brotherhood, than in the few moments I talked with you, when your gruffness, your bluntness and your discourtesy bordered very closely on insult."

"With every good wish, apropos of the Lenten season, believe me, etc."

CRITERIONS TOUR SOUTH

"Southern Hospitality" Extended to Quartet at Girls' College

The Criterion Male Quartet has returned from a trip in the South, where its singing was received with acclaim. On March 13 the singers appeared at Washington and Lee University, at Lexington, Va.; on the 15th at Coker College, Hartsville, S. C., a return engagement, and on the following day at Winthrop Industrial College at Rock Hill, S. C. These appearances were made under the management of the Criterion's Southern representative, Ethel Street of Meridian, Miss. The entire program was given by the quartet at these concerts, John Young, tenor of the organization playing the accompaniments for the other members of the quartet.

At Winthrop Industrial College they had a novel experience. The audience there was composed of 1500 girls. According to the custom at this institution, the girls lined up in the hall below the concert hall and greeted the artists personally after the concert. The quartet comprises John Young, Horatio Rench, George Reardon and Donald Chalmers.

Martha Phillips to Sing at D. A. R. Congress in Washington

Martha Phillips, soprano, has been secured to appear at the coming congress of the Daughters of the American Revolution, which will be held in Washington, April 16. The event will mark the retirement of the present president, Mrs. William Cummings Story, whose portrait, recently painted by the American portrait artist, J. Campbell Phillips, will be presented to the society. Preparations are being made to accommodate a gathering of 5000. President Wilson has accepted an invitation to be present.

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ORATORIO SOCIETY IN BACH "PASSION"

Rarely Heard Choral Work Poorly Sung—Koemmenich Presents Version of His Own

ORATORIO SOCIETY in Bach's "St. Matthew Passion." Conductor, Louis Koemmenich. Carnegie Hall, evening, April 5. Soloists, Corinne Rider-Kelsey, soprano; Henriette Wakefield, alto; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Frank Croxton, bass.

The lamentable insufficiency of such New York performances as the choral works of Bach have received in the last ten or fifteen years ought to be proverbial if it is not. Music-lovers hunger for these masterpieces, but in the face of the pitiable travesties exhibited at becomingly long intervals in local concert halls, they have no heart to wish for any more of this sort of thing than falls to their share.

About ten years ago the "St. Matthew Passion" was sung by the Oratorio Society in a style the very memory of which is a nightmare. After another year or two an attempt to efface the deplorable recollection in the form of a more painstaking performance succeeded in some slight measure. Since then the "Passion" has not publicly been vexed with further attentions. In the quietude of St. Bartholomew's Church Arthur Hyde has been accustomed to give an excellent rendering of it during Holy Week with rather curtailed means, though the large body of concert-goers could naturally not profit by this.

Great expectations clung to Mr. Koemmenich's proposed revival. He has done admirable things with the society; he had a fine aggregation of soloists and had made his own version of the score. A great if weather-beaten audience filled Carnegie Hall and fathered its thought with glowing wishes. To no purpose, though. The presentation, if superior to the last one of which the society was culpable, clung to that level of mediocrity which is the bane of Bach in this city. It uttered but faint whispers of the glory of a work in its way as titanic as the Ninth Symphony or as "Parsifal" in theirs. It was somnolent, anemic, pedestrian, with now and then a convulsive start into life followed by a relapse into depression.

In the proclamation of some of the staunch chorales and occasionally in some of the fulminant ejaculations of the *turbæ* the sheer splendor of the music lent a convincing beauty and force of expression to the choristers' work. But on the whole the performance conveyed scant intimation of the mighty lyric fervor or dramatic puissance of the "Pas-

sion." It lacked rhythm and incisiveness. The first half, in particular, was sleepy. The "thunder and lightning" chorus was only passable. And if this does not burst forth like elemental fire the character of the rest can safely be taken for granted. There was not a little want of clarity and decisive accent in bodying forth the contrapuntal design of various choruses; also a needlessly accelerated pace and a very matter-of-fact expression in certain chorales.

Mr. Koemmenich's version cuts many passages of recitative, a number of airs and several choruses. But it is as necessary to cut Bach as Wagner for practical purposes. Nevertheless, the omission of such a page of burning inspiration as the soprano aria, "Only Bleed, Thou Dearest Heart," is altogether unpardonable. For the chords of the *secco* recitatives, a piano was employed, though a harpsichord, harp or even organ would have been preferable. The instrumentation used eliminates, properly enough, the extravagances of the Franz version. All told the edition has much to commend it.

Among the soloists, Messrs. Murphy and Werrenrath especially distinguished themselves—the first by a remarkably fine and varied declamation of the numerous recitatives of the *Evangelist*, the second by a wonderfully noble utterance of the words of Christ. It was pleasant also to welcome back after several years' absence Corinne Rider-Kelsey, who handled the short soprano part. Her artistry remains potent. Henriette Wakefield sang some of the finest airs of the piece with sincerity and tenderness and Mr. Croxton did the bass rôle efficiently. Applause was restricted to the close of the two parts of the work. The chorus, it may be added, had the assistance of the Boys' Choir of St. John the Divine. The orchestra played competently.

The evening began with the singing of "America" by the society. H. F. P.

Flonzaleys Play for Albany Red Cross

ALBANY, N. Y., April 2.—The Flonzaley Quartet made its first appearance in Albany Saturday evening, at the auditorium of the State Educational Building, for the benefit of the Albany Red Cross chapter. It was one of the best concerts ever heard here. H.

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LINCOLN HAS BOSTON AND "HOME" OPERA

Kimball Brings Rabinoff Forces
—“Guests” Aid Local Troupe
—Bauer Triumphs

LINCOLN, NEB., March 27.—An event of more than ordinary importance to Lincoln music-lovers was the first visit last evening of the Boston National Grand Opera Company, presenting “La Bohème.” Maggie Teyte as *Mimi* displayed great beauty of voice and acted the part with a simplicity and pathos which won the hearts of her hearers. She was recalled repeatedly. Giuseppe Gaudenti as *Rodolfo* shared Miss Teyte's success, and Mabel Riegelman, Puliti, Lazari, Ananian and Arfieri, in their respective parts, were much appreciated. The conductor, Fulgenzio Guerrieri, shared in the triumph. Lincoln is again indebted to Director Willard Kimball of the University School of Music, who as local manager, made possible this great operatic event.

The opera “Mignon” was presented at the Oliver Theater on Tuesday evening before a capacity house by the Lincoln Opera Study Club, under the direction of Walter Wheatley and Louise LeBaron. One of the distinct successes of the evening was the charming presentation of the title rôle by Louise LeBaron, whose beautiful voice and splendid dramatic ability were at all times in evidence. Walter Wheatley, as *Wilhelm*, gave great satisfaction and won for himself unstinted praise. Phil Fein of the Century Opera Company and Charles Gallagher

of the Chicago Opera Company, “guests” of the evening, also won many warm friends by their distinguished work. Ethel Bignell Matson as *Filina* did remarkable work, singing the important rôle with vivacity and brilliancy. Genevieve Rose as *Frederick* and Norman Curtice as the *Gipsy King* were warmly welcomed. The work of the chorus and of the orchestra were effective. Mrs. Carrie B. Raymond conducted.

The sixth number on the University School of Music Concert Course, Willard Kimball, director, was given at the Temple Theater on Tuesday evening, the artists being Helen Brown Read, soprano; Alberto Salvi, harpist, and Mrs. Edith Harris, accompanist.

Harold Bauer gave a recital yesterday at the First Christian Church under the auspices of the *Matinée Musicale Club*. At the close, after two encores had been granted, the whole audience rose and remained standing, applauding, until Mr. Bauer returned to the stage and made an impromptu speech.

The Men's Glee Club of the University of Nebraska, Mrs. Carrie B. Raymond, director, gave an afternoon's program at the Lincoln Woman's Club, Monday afternoon. H. G. K.

Chorus to Sing National Anthem in Big Benefit of Women's Union

Mme. Christiane Eymael, president of the Musical Women's Union, issues a call to all musical artists to participate in the singing of “The Star-Spangled Banner” as the closing number of the big benefit concert at the Metropolitan Opera House on Tuesday evening, April 17, and requests those who desire to cooperate to send their names and addresses to the offices of the Women's Musical Union, Hotel Astor, Suite 55. This particular feature will be under the direction of Mme. Clara Novello Davies, chairman of the music committee.

BOSTONIANS WORSHIP AT HEMPEL'S SHRINE

Copeland In Unique Concert—Chromatic Club Concludes Brilliant Season

BOSTON, March 26.—Frieda Hempel was the attraction yesterday afternoon in the Mudgett series of Sunday concerts at Symphony Hall. It was a large audience that waxed warm in its enthusiasm over the beautiful singing of this truly great artist. As an operatic singer of rare attainments, she is no less distinguished in the recital art. Her voice has a quality of unusual youthful beauty. She is equally skilled in the singing of florid and sustained music, as witnessed yesterday in such contrasting numbers as the “Casta Diva” and Alabieff's “Nightingale,” with the sustained and legato passages of “Der Nussbaum” and Handel's “Come, Beloved.” Her charming interpretative ability is also a major joy; particularly delightful was it in Beethoven's “Der Kuss” and “The Mouse Trap” song. The expert, Mr. von Bos, played the piano accompaniments.

George Copeland, the distinguished pianist, assisted by his talented pupil, Elizabeth Gordon, and Louis Besserer, violinist, gave a unique concert in the salon of the Copley-Plaza Hotel Monday afternoon. Mr. Copeland and Mr. Besserer opened the program with the third movement of the *Lekeu Sonata*. Mr. Copeland then played a group of modern pieces by Sequeira, Henry Gilbert and Edith Noyes-Greene. With Miss Gordon at the second piano, Henry Gilbert's charming Nocturne from an Indian Suite and Albeniz' “Rhapsodie Espagnole” were

played and Mr. Besserer was heard in three solo pieces. Mr. Copeland gave his inimitable performance of a Debussy group. As a surprise he introduced Mlle. Barredo, a Spanish dancer, who danced and postured to modern Spanish dances. Throughout Mr. Copeland gave the poetical and brilliant performance that has long since characterized his art. Mr. Copeland was obliged to add encore upon encore before his listeners would depart.

The final concert of the Chromatic Club this season was given this morning in Hotel Tuileries before the largest audience of the season. A trio consisting of Marion Hyde, piano, Hazel Clark, violin, and Marion Moorehouse, cello, played an Arensky trio, and Miss Hyde, a talented and most promising pupil of Mr. Gebhard, was heard in piano solos, which she delivered in a highly creditable manner. Alessandro Alberini, baritone, sang an aria from “La Traviata,” a song from the pen of Mme. Edith Noyes, who accompanied the singer, and some Neapolitan folk songs. Mr. Alberini possesses a virile, resonant baritone voice, and his singing gave much pleasure. Arthur Myers, tenor, sang two Handel numbers and lighter pieces by Nevin, Burleigh and Kernochan with great credit. Minnie Little Longley accompanied him. Julius Friedman, a violinist from the Western coast, was heard here for the first time. He played numbers by Sarasate and Bach with a tone of extraordinary beauty. Florence Lee played the accompaniments. W. H. L.

New York Opera-goers Play Bridge in Boxes, Says Rabinoff Representative

Grand opera in the West is regarded less frivolously than in the East, especially among the younger set in New York, according to Robert Edgar Long, an advance representative of the Boston-National Opera Company (so Hannah Hinsdale reports in the *Spokane Spokesman-Review*). According to him, the young things in Gotham play bridge behind the curtains of their boxes at the opera and stop only to peer out when Caruso begins to sing. “The poor dear is getting fat,” they sigh, and resume their game. “During the *entr'acte* of course, they come in view again that their gowns and jewels may be seen. Out West, it is different. People appreciate and revere every phase of beauty in the operas they hear.”

Gertrude Auld Lectures to Virginians on Relation of Music to Painting

Mme. Gertrude Auld has returned from two successful recitals in Virginia—at Roanoke with the Thursday Morning Music Club, and at Lynchburg for the benefit of the Art Exhibit of the Randolph Macon Women's Club. At the latter place Madame Auld was persuaded to give an informal talk to the students. Being an admirer of the work of Henri, a number of whose paintings were among those exhibited, she chose for the subject of her talk “The Relation of Music to Art,” as evidenced by these paintings. The enthusiasm with which she was received as a lecturer has led her to undertake for the near future a series of talks on music and paintings to be illustrated by selected canvasses and songs.

Brooklyn Music Settlement to Present “Carmen” for Its Fund

A special “Carmen” performance, with Pauline Donalda and Mischa Léon, will be given by the Brooklyn Music School Settlement, on Monday evening, April 23, at the Lexington Opera House, New York. The cast will include many other prominent singers, it is announced. Marcel Charlier of the Chicago Opera Company will conduct and there will be a ballet by Albertina Rasch and her corps. The receipts will be devoted to the fund of the Settlement. About \$10,000 a year is necessary for the organization's useful work. Mrs. A. W. Dennen is president; Franc Delzell, the director.

Florence Hardeman in Oxford (Ohio) Recital

OXFORD, O., April 2.—An attractive violin recital was given by Florence Hardeman of Covington, Ky., on March 28, in the Western College chapel. This recital was given to the college by Richard P. Ernst, one of the trustees. Miss Hardeman was ably accompanied by Irene Gardner of the Cincinnati College of Music. Just before the last number on the program, which was the “Fantasie on St. Patrick's Day” (Vieuxtemps), Mr. Ernst, at President Boyd's request, told the audience about Miss Hardeman's instrument. It is a genuine Amati, used by Ole Bull in many of his concert tours.

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Criterion Quartet Appears in Three Concerts in New Jersey

Three appearances in Jersey were made last week by the Criterion Male Quartet of New York City. On March 27 they gave a program before the Tuesday Afternoon Musical at the First Congregational Church, Jersey City. Their program was splendid and they delivered it in a wholly delightful manner. The next evening they appeared at the concert of the Junior Choir of the Central M. E. Church, Newark, giving quartets by Hawley, Buck, Geibel, Morse and Sullivan. At the concert on March 29 under the auspices of the Maplewood Lecture Association at Maplewood, N. J., they gave an attractive program, with Marion Sumner, reader. Here they gave compositions by Bullard, Protheroe, Gibson, Spross and Van de Water and were received with great favor. The individual members also sang solo numbers successfully.

Marian Veryl Filling Important Engagements

Marian Veryl, the young American soprano, is filling a large number of important engagements. After her first orchestral appearance this season with the American Symphony Orchestra in New York and Brooklyn, under the direction of Max Jacobs, she sang in several New Jersey towns and is booked for New York, April 15, at the Globe Home Music Club. On April 17, she will play one of the principal rôles in the Old French Opera given for the MacDowell Club; April 24, she appears at Jordan Hall, Boston, for the Music School Settlement, and, on the 25th, as soloist with the Weltman Orchestra in Malden, Mass. On April 27, she appears in Springfield, and April 30 at North Adams, Mass. Her early bookings for next season include recitals in Boston and Chicago.

"Samson" in Albany (N. Y.) Church

ALBANY, N. Y., March 28.—The Emmanuel Baptist Church choir, with assisting soloists, gave Handel's "Samson" last night under the direction of Lydia F. Stevens, organist and choir director. The performance was a triumph for Miss Stevens, the soloists and chorus. The soloists were George J. Perkins, tenor; Mrs. William J. McCann, contralto; Rev. Alexander H. Abbott, baritone; Jeanette Reller, soprano; Roger H. Stonehouse, bass, and Mrs. Charlotte Bord-Gilbert, soprano. Miss Stevens directed at the organ and with the orchestra, conducted by Mrs. Peter Schmidt, violinist, performed the "Sinfonia." H.

Offer Cycle in Englewood, N. J.

A notable performance of "In a Persian Garden," by Liza Lehmann, was given at the Englewood Lyceum, Englewood, N. J., on March 26 by Grace Kerns, soprano; Helen Weiller, contralto; John Barnes Wells, tenor, and Royal Dadmun, baritone, accompanied by William Janashek. Individual solos were sung prior to the cycle. G. C. T.

SHATTUCK MAKES HIS SAN FRANCISCO DÉBUT

Pianist Plays with Symphony—
Farrar Film Fills Time of
Bracale Season

Bureau of Musical America,
1101 Pine Street,
San Francisco, March 28, 1917.

LAST Sunday's popular concert by the San Francisco Symphony Orchestra brought to an end the most successful series ever given here. These were the numbers, all by Tchaikowsky:

"Pathetic" Symphony, B Minor, No. 6, Op. 74. Piano Concerto, B Flat Minor, No. 1; Arthur Shattuck, soloist. Overture, "1812," Op. 49.

Mr. Shattuck, on his first San Francisco appearance, made a powerful impression, and when he had finished the concerto his audience clamored for encores, which Mr. Shattuck, with artistic propriety declined to give. All the local newspaper accounts of the pianist's performance were very favorable.

The Chamber Music Society closed its season yesterday with the following program, which was heard by a large audience at the St. Francis:

Quartet for Strings, A Minor, Op. 29, Schubert. Serenade, D Major, Op. 77a, Reger. Quintet, C Minor, Op. 1, Dohnanyi.

Louis Persinger is the director and first violinist of this organization, which has given a series of delightful programs. Associated with him are Louis W. Ford, second violin; Nathan Firestone viola; Horace Britt, cello; Gyula Ormay, piano, and Elias M. Hecht, flute. Louis Rovinsky, viola assisted yesterday.

Rudolph Ganz and Albert Spalding presented interesting compositions at their second concert last Sunday, when they appeared before an enthusiastic audience at the Columbia Theater. Among the works was Spalding's own Suite for Violin and Piano in C Major.

Unable to obtain any assurance of the coming of the Bracale Opera Company at any time this season, the Cort Theater has definitely given up all negotiations. But it will not be without a prima donna, as the time set for grand opera, the week beginning April 8, has been assigned to Geraldine Farrar—in a motion picture.

Percy Grainger's "Tiger-Tiger" was a feature of the Loring Club concert last Tuesday evening. The club also sang the "Song of the Golden Calf," George W. Chadwick's arrangement of "Ecce Jam Noctis," the hymn by Pope Gregory; the Niels Gade "Evening Serenade" and other choruses. A group of tenor solos by Charles F. Bulotti completed the program.

Cecil Cowles, a talented young pianist who went to New York several months ago, writes of praise given her by Josef Stransky, the Philharmonic conductor, and in a letter published here she says that Stransky advised her to give up her American name. Says she:

"He advised me to change my name and suggested that I take a French name, as I spoke French so well; for an American had small chance of success, especially in Europe."

The local symphony season closing, Louis Persinger is to make a short tour of the Middle West, beginning April 15, and will give violin recitals in various cities. He is to be a soloist at the Kansas City Music Festival on May 2.

THOMAS NUNAN.

CONSTANCE GIDEON A PICTURESQUE AIDE IN HUSBAND'S TALKS



Photo by Alice Boughton

Constance Ramsay Gideon, Soprano

BOSTON, April 9.—Constance Ramsay Gideon, a singer of rare charm and individuality, is a valued aid to the music talks on varying subjects that her husband, Henry Gideon, has been giving throughout the country this season.

In her "Songs of Yesterday," with harpsichord accompaniment, Mrs. Gideon has just the touch of the earlier period in her appearance and costuming to help create the illusion of the eye. In a recent performance of these songs, this suggested to one admirer of her art points of similarity in appearance to Jenny Lind.

Mrs. Gideon has also made a specialty of "Songs of the Ghetto," which she sings in the Yiddish tongue, prefacing her singing with a paraphrase in English.

Among her conspicuous engagements of the current season are three appearances in Worcester at Clark College; one for the Worcester Art Society and an engagement at Lamson Hall, New Haven, Conn.

The New York Community Chorus will give a big "Sing" in the Hippodrome on Sunday afternoon, April 29, the public being invited to participate in the singing.

DOBSON AGAIN GIVES CHARMING RECITAL

Tenor Delights a Fashionable Audience at Punch and Judy Theater in Quaint Songs

TOM DOBSON, song recital, Punch and Judy Theater. New York, April 1. The program:

"Da Droben auf jenem Berge," Old German; "Jung Fraulein, soll ich mit euch gehn," Brahms Volkslied; "Loth to Depart," Wits Interpreter 1671; "Bendemeer's Stream" (Moore), Arr. by Gatty; "Gossip Joan," Pills to Purge Melancholy, 1730; "Apparte les Cristaux Dorces" (Samain), Rhéné Baton; "Complaint" (Moreau) Moreau; "Mandolin" (Verlaine), Dupont; "Le Grillon" (Histoire Naturelle), Renard-Ravel; "Sur la Tour de Monthery" and "Le Passant," Hué; "The Men of the Fields," "The Terrible Robber Men," "The Moon Cradle" (Colum), Hughes; "When I Bring to you Colored Toys," "Go, Lovely Rose" and "Don't Caere," Carpenter; "The Rocky Road to Dublin" (James Stephens), "The Rivals," "Grafton Street," "Westland Row," "Kitty Gallagher," "Seumas Beg," "Breakfast Time," "The Fur Coat" and "At the Edge of the Sea," Dobson; "The Nightingale" and "The Old Maid's Song" (Lonesome Tunes), Brockway-Wyman; "Afro-American Hymn Tunes," Krehbiel-Burleigh; "Children Songs," Lehmann-Brainard-Gordon-Carpenter.

Tom Dobson has definitely established his claim to the title of "the unique singer of unique songs." The seeker after the "exquisite" or "precious" in song literature need not delve into musical libraries or tread the by-ways of art. A visit to a Dobson recital will reveal an endless treasure of sparkling gems that tickle the fancy and quicken the imagination. Such charming bits as the Carpenter children's songs, the Brockway-Wyman "Lonesome Tunes," Dobson's own settings of James Stephen's delicious poems or the quaint "Afro-American Hymn Tunes" and "Gossip Joan" from "Pills to Purge Melancholy" all were given with that intimate understanding that only a singer of Dobson's type can give them.

A large, fashionable audience voiced its delight. In a serious vein and in a manner to be taken seriously, Dobson sang German and French songs with good quality of tone and impeccable diction. He played his own accompaniments, as usual. An accompanist especially trained for the occasion could not have done them more perfectly. H. B.

EDITH MASON is the young American singer who was chosen for the leading soprano rôle in "The Canterbury Pilgrims," produced at the Metropolitan Opera House on March 8th, and acquitted herself with conspicuous success. Her concert engagements are under the exclusive management of Foster & David, 500 Fifth Avenue, New York.

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MRS. BEACH AIDS BALTIMORE QUARTET

New Ensemble Closes Season—
Melamet Directs Concert of
United Bodies

BALTIMORE, March 31.—The fourth and last concert of the Baltimore String Quartet at the Peabody Art Galleries, March 27, presented Mrs. H. H. Beach, the American composer, whose splendid piano quintet was the chief number of the program. The audience recalled the composer many times. The other numbers of the program were the Schubert D Major (posthumous) Quartet and the Adagio from the Godard Quartet. The patron who made possible this series of ensemble evenings and the foundation of the Baltimore String Quartet has every reason to feel that his support has been placed most worthily. The members of the quartet are Messrs Van Hulsteyn, Appeda, Rosenstein and Wirtz.

The annual Lenten Concert, under David S. Melamet, at the Lyric, March 29, at which the chorus composed of members of the Melamet Opera Class were augmented by professional singers and assisted by the Musical Art Club, gave hearing to excerpts from the Mass of Eduard Grell and the Lotti "Crucifixus" and the "Stabat Mater" of Rossini. The soloists accredited themselves meritoriously. The chorus work was likewise excellent. Much interest was aroused at this concert by Max Landow, the local pianist, who displayed his eminent powers in the G Major Concerto of Beethoven. Technically and interpretatively Mr. Landow's playing was of surpassing style.

Marguerite Wilson Maas, pianist-composer; William G. Horn, baritone, and Arthur C. Glanville, accompanist, gave a recital March 22 at the home of Mrs. John T. King. Miss Maas made an excellent impression with her playing and her original numbers, "Moment joyeux," "August Afternoon" and "Rain in the Park," which disclose real creative talent. Mr. Horn's singing gave much pleasure. F. C. B.

Bauer and Casals in New York Recital

Another crowded house greeted Harold Bauer and Pablo Casals last Saturday afternoon, March 31, when the pianist and cellist joined forces in another sonata recital at Aeolian Hall, New York. The F Major Sonata of Strauss, Brahms's in E Minor and

Saint-Saëns's in C Minor made up the program. Both players were in splendid form (even if Mr. Casals roughened his tone unpleasantly during the first movement of Brahms's sonata), and displayed those elements of balance, of sympathy and ideal devotion to the spirit of the works in hand that always dignify their co-operation. H. F. P.

MISS HEMPEL CONCLUDES NEWARK CONCERT SERIES

Soprano and Mildred Dilling Warmly
Applauded—Plans for May Music
Festival Maturing

NEWARK, N. J., March 27.—The last of the series of concerts at the Robert Treat Hotel was given last night under the management of Thornton W. Allen. The soloists were Frieda Hempel, the noted Metropolitan Opera soprano, and Mildred Dilling, harpist. Both artists were at their best and were greatly applauded. They responded with several encores. The accompanist was Coenraad v. Bos. The concert provided a fitting conclusion to a very successful series, and a similar course will be given next winter.

The Palace ballroom was crowded last Thursday evening at the annual musicale of The Contemporary. An attractive program was given by Ethel Leginska, pianist; Albert Lindquest, tenor, and Grace Kerns, soprano. The artists were warmly received and merited the marked applause.

Under the auspices of the Slavonic Literary Circle, George Dostal, tenor; Lucille Orrell, cellist, and Winifred Bambrick, harpist, appeared before a small but enthusiastic audience in Krueger's Auditorium on March 18. Miss Orrell impressed the audience particularly by the purity of her voice and Mr. Dostal sang admirably. The accompanist was Emil Polak.

Plans are rapidly maturing for the annual May Music Festival. The list of soloists includes John McCormack, tenor; Amelita Galli-Curci, soprano; Eugen Ysaye, violinist, and Hazel Moore, soprano. The chorus of 600 singers is already well prepared for its part in the Festival. As in the past, C. Mortimer Wiske will conduct. P. G.

Sings Her Own Child-Songs

At the studios of Mr. and Mrs. Ross David in New York Helen Howarth Lemmel gave a recital of her own child-songs and stories on Friday afternoon, March 30, before an interested gathering that contained several notable musicians.

Miss Lemmel has written charming poems and stories depicting the intimacies, tragedies and naïvetés of children, and to these she has given effective musical settings. Amid a huge store of songs and stories, I remember "Oracles," "My Little Black Lamb," "Supposin'," "Tragedies," "The Cuckoo" and "Clocks." The story of the "travels of the ear of corn" was delightful. Many of Miss Lemmel's songs were highly original and she sang them well, with a carefully trained soprano voice. Mrs. David was an excellent accompanist. Margaret Wilson, the President's daughter, was an interested listener. H. B.

"Erin," a New Irish Song; Wins Praise in Scranton Concert

"Erin," a new song by Christopher O'Hare, with words by Frank Sheridan, was sung with exceptional success by John O'Malley, the Irish tenor, at the Catholic Choral Concert at Scranton, Pa., on March 18. The tenor used the song as an encore and it was so well received that he had to repeat it. "Erin," a lament, is a dramatic setting of an old Irish melody. It is one of the new publications of the John Franklin Music Company of New York.

CHAUTAUQUA ARTISTS DAZZLE MACON, GA.

Distinguished Soloists Aided
By Choral Bodies—Offer
Hinton's Suite

MACON, GA., March 31.—The big Chautauqua of the South was inaugurated on the afternoon of March 18 in the Chautauqua Auditorium. This year's programs included a number of sterling musical events, the first of which was a recital by Myrtle Moses, the mezzo-soprano, on March 19. Miss Moses was heard in an excellent program. Her accompanist was Joseph Maerz. In the evening of the same day the New York Artist Trio, composed of Ashley Robbs, baritone, Lucile Collette, violinist, and John Rebarer, pianist, offered a brief program. On the following afternoon the same organization gave a concert in which Miss Moses also participated. The Chautauqua Choral Society gave a concert in the evening with Miss Moses as soloist. On Wednesday evening Frances Ingram, the contralto, was heard in recital. The second choral evening took place on March 23, being given by the Hyeckha Women's Chorus, J. R. Gillette, conductor. The chorus was assisted by a number of capable soloists.

The senior class of the Georgia Normal and Industrial College, directed by Alice L. Tucker, gave a concert on the afternoon of March 24. Arthur Middleton, the baritone, gave a recital on Monday evening, March 26, scoring in an exceedingly interesting program. Mr. Middleton gave another recital on the following afternoon. Anna Case, the soprano, appeared on the evening of March 29. Miss Case was received with great enthusiasm. She was finely accompanied by Charles Gilbert Spross. The Russian Symphony Orchestra, Modest Altschuler, conductor, opened its series of concerts last evening. John Hoffman, tenor, was the soloist. The program was uncommonly attractive, containing, among other things, Arthur Hinton's orchestral suite, "Scenes from Endymion." The concert attracted a record-breaking audience. Mr. Hinton's music evoked a furore. Mr. Hoffman was successful in an aria from Mozart's "Don Giovanni."

Laura Littlefield and Theodore Cella Before Massachusetts Club

WELLESLEY HILLS, MASS., April 2.—Laura Littlefield, soprano, and Theodore Cella, harpist, of the Boston Symphony Orchestra, gave a joint recital for the Woman's Club on March 21. In addition to his solo numbers, Mr. Cella played accompaniments to some of Mrs. Littlefield's songs, and Louise Dunham Alden played piano accompaniments for others. Mrs. Littlefield sang the "Un Bel Di" aria from "Madama Butterfly," and an especially well chosen list of songs in Italian, French and English. With the assistance of Irma Clarke, violinist, with Mr. Cella, accompanying, she closed the program with the Gounod "Ave Maria." Her beautiful soprano voice and artistic performance gave great pleasure to a large audience.

Plan Season for Ogunquit School

The Ogunquit Summer School of Music, Ogunquit, R. I., opens its second year on June 29. The director are: Vocal department, Frederick W. Wodell, conductor of the Boston Choral Union; piano department, Florence Leonard and Louisa Hopkins of Philadelphia. The directors have secured for the school three attractive houses, which have been much in demand in the artist colony at Pine Hill. A farm is connected with the school. Two evenings a week will be

devoted to rehearsal and brilliancy is added to the final concert by the appearances of experienced artists. Teachers or performers or non-professional students who wish to specialize on certain points may do so, instead of entering for the regular courses.

TEMPLE, TEX., CHORUS HEARD

Schelling Appears in Fine Concert of
Matinée Choral Club

TEMPLE, TEX., March 27.—The Matinée Choral Club of this city gave its second concert of the season at the Temple Theater on March 20, presenting Ernest Schelling, the pianist, as the soloist.

Under the direction of Mrs. Edna McDonald, the Choral Club sang numbers by H. A. Mathews, Dvorak and Sherwood's arrangement of a Hawaiian number. A large and appreciative audience greeted the club, which did some highly effective singing.


Mr. Schelling played the Schumann Fantasy, a Chopin group and numbers by Rubinstein and Liszt in his customary artistic manner.

Mrs. Nelson and Mrs. Porter were the accompanists for the club. In May the club will give the "Stabat Mater," with voices drawn exclusively from Temple talent.

Artists Aid Eduardo Marzo in Giving of "Stabat Mater"

At the lecture given by Eduardo Marzo on Thursday, March 29, at the College of Mount Saint Vincent, the noted Italian composer and organist, was assisted by Beulah Gaylord Young and Alice Smith Godillot, sopranos, Rose Bryant, contralto, George Rasely, tenor, William Simmons, baritone, and Gerard Chatfield at the pianola. Rossini's "Stabat Mater" was finely presented by these singers, who acquitted themselves with honor in their solos and in the ensembles.

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TWO IMPORTANT CONCERT SERIES COME TO AN END IN LONDON

Philharmonic Society and String Quartet in Concluding Events—
Composer of Bagdad Operetta Appears in His Own Piece—
An Attractive Calendar of Recitals

Bureau of Musical America,
12 Nottingham Place,
London, W., March 19, 1917.

THE Carl Rosa Opera Company has begun its forty-seventh annual season in Edinburgh, in which city the Beecham Company is still playing. The Carl Rosa Company deserves well of everyone, for it is no company of mushroom growth, but the nucleus from which all our others have sprung. It has been running continuously for the last forty-two years.

The final concert of the season of the Royal Philharmonic Society was wholly orchestral, and Landon Ronald conducted the Tchaikowsky Fifth Symphony, the Enigma Variations, by Sir Edward Elgar; "L'Après Midi d'un Faune," Debussy, and the Overture to "Nozze di Figaro."

To celebrate our entry into Bagdad, Oscar Asche, who is now presenting that wonderfully popular Bagdadian musical play, "Chu Chin Chow," at His Majesty's Theater, had a number of soldiers in khaki marched onto the stage singing "Tipperary" and then the National Anthem. The soldiers were those who have been wounded and discharged and are employed in the theater. The composer of this piece, Frederick Norton, has this week appeared in a new rôle. Courtice Pounds, the tenor, was ill and at the last moment Mr. Norton undertook his part and scored a success. Thus we had the composer singing and the writer playing the chief parts in their own play.

String Quartet Closes Series

The London String Quartet gave the last of its seventh series of concerts, its playing being as alive and delightful as ever. In Tchaikowsky's Sextet in D and Brahms's Sextet in B Flat the four were joined by E. Tomlinson and Felix Salmond and for their English number gave the two Sketches for String Quartet by Eugene Goossens, Jr., "By the Tarn" and "Jack o' Lantern."

A fine recital for violin and piano was given by Emile Sauret and Charlton Keith at the Trinity College of Music. The harmony of thought and perfect musicianship of these two artists made *Oliver Twists* of us all.

The recitals of two distinguished singers have been enjoyed this week—Jeanne Jouve, French, and Zoia Rosowsky, Russian. Mme. Jouve has a fine voice and presence, and the keenest artistic perceptions, and a program which included French, English and old Italian songs was sung with excellent taste. The audience was especially delighted with "The Rosebud," by Albert Mallinson. That delightful Belgian artist, Arthur de Greef, gave a number of Old World pieces.

Zoia Rosowsky is a singer of fame in the operatic world and at once captivated her audience by the pronounced beauty of her voice and style and her clear enunciation.

Johanna Hayman gave one of her all-too-rare recitals in Steinway Hall.

More Songs of the Hebrides

"Songs of the Hebrides" have been specially mothered by Mrs. Kennedy-Fraser, and her second volume is very welcome, even though only in concert



Thelma Bentwich, the Clever English 'Cellist

form, for war conditions have prevented its printing up to date. Mrs. Kennedy-Fraser gave a concert in Aeolian Hall, the program being mainly of traditional airs drawn from this second volume. She was assisted by her daughter, Patuffa, in Celtic songs to the Celtic harp, some of them sung in Gaelic, but many others sympathetically translated by Kenneth Macleod. One is a specially attractive "Weaving Lilt," and an encore was demanded. Of it its translator said that the loom has woven nothing that will endure as long as this song. Another which also won an immediate encore was a "Churning Lilt."

Mark Hambourg was associated with Lionel Tertis, Desire Defauw and Emile Doehaerd in an interesting concert in which the novelty was the arrangement by York Bowen of César Franck's Sonata in A, for viola and piano. Mr. Hambourg played several solos and Jongen's Trio, for piano, violin and viola, and the A Minor of Tchaikowsky completed the program.

The importance of the always popular Sunday Concerts was emphasized yesterday by the first performance at Royal Albert Hall, under Landon Ronald, of Sir Charles Villiers Stanford's new "Irish Rhapsody" in G Minor, dedicated to the Irish Guards and to the memory of the first "Colonel-in-chief," Earl Roberts—a work which is consistently stirring and inspiring. The national airs which are woven in are an old battle song, "The Return from Fingal," which is said to have spurred the men on at the Battle of Clontarf in the eleventh

century, another air, "On, for the Swords," as well as "Sweet Isle," "The Green Woods of Tringha," "Michael Hay" and "The Wine Cup Is Circling in Almhinn Hall."

Mme. Amy Sherwin included scenes from "Madama Butterfly" in her pupils' concert in the Rehearsal Theater, the title rôle being most convincingly and gracefully portrayed by Margaret Gordon.

New Service Songs

Metzler has issued two new "service songs," "Going to the Trenches" and "Billets," by Howard Fisher, both inspired by intimate knowledge of modern warfare from its tragic and humorous sides.

A notable recital was given on Saturday in Queen's Hall by De Pachmann, and the vast hall was packed. The program consisted entirely of Chopin, with Schubert and Bach numbers as encores.

Thelma Bentwich, the clever English 'cellist, gave a delightful joint-recital with Myra Hess. The former is a Londoner, pupil of Mr. Whitehouse at the Royal College of Music, and also of André Hekking in Paris, and Casals. In 1911 she won the Celtic Scholarship at the R. C. M., and soon after made her first appearance in public, her great promise and power being at once recognized.

HELEN THIMM.

OTTO H. KAHN A CITIZEN

Receives Final Papers and States His Love for America

Otto H. Kahn of the banking firm of Kuhn, Loeb & Co., and head of the Metropolitan Opera directorate, became an American citizen on March 28, having passed his final examination in the morning before Judge Salmon of the Court of Common Pleas at Morristown, N. J. Mr. Kahn told Federal Examiner John C. F. Gordon that he was a native of Germany, but a naturalized citizen of Great Britain. Mr. Kahn applied for his first citizenship papers in 1901, and his second papers last year. Mr. Kahn issued the following statement after being congratulated by his friends:

"Prior to the war I had determined to become an American citizen and had initiated steps with that end in view. The advent of the war caused me to postpone the filing of my final application papers, as I feared that my action or motives in giving up my British nationality during the war might be misunderstood.

"In view, however, of recent developments, I believe that there is no longer room for any such misunderstanding, and, moreover, I feel that these developments have made it my duty now to formally assume the obligations and duties of citizenship in the country in which I have worked and lived these many years, and expect to live permanently, in which my children were born and expect to live, and to which I am deeply attached."

Reinhold Warlich on Pacific Coast Tour

Reinhold Warlich, the eminent interpreter of song, is on tour with Fritz Kreisler, filling important engagements along the Pacific Coast. Before leaving for the Coast, Mr. Warlich gave an interesting recital at Bryn Mawr College before a large and enthusiastic audience, with Ellmer Zoller at the piano.

Zoellners Play at Wyoming University

LARAMIE, WYO., March 16.—The Zoellner Quartet gave a delightful concert here last evening in the University Auditorium, interesting their hearers in a splendid program. This included Haydn's B Flat Quartet, Sinding's Serenade for two violins and piano, Alfred Hill's Quartet in B Flat (based on Maori themes) and shorter pieces by Skilton and Glazounoff.

AUSTIN CARNEGIE HOPES TO REVEAL HIS ART TO AMERICANS



Austin Carnegie, Welsh Singer, Who Has Gained the Favor of London Audiences

LONDON, March 3.—Austin Carnegie, who has just given a successful concert at Wigmore Hall, announces it as his ambition to appear in New York and tour America. Mr. Carnegie was born in Wales in 1893 and has always been devoted to music. He sang on the concert platform between the ages of eleven and fourteen and then, when his voice broke, turned his attention to the 'cello with a view to making his career with this instrument. But at the age of sixteen an accident to his right arm put an end to this idea. He began his vocal studies with Victor Bergei at the age of eighteen and since then has studied with Signor Lecomte and Mlle. Wittkowska. Mr. Carnegie acknowledges his great indebtedness to Harold Colonna and considers that his great success in French songs to be due very considerably to his influence. His first recital was given in December, 1915, at Aeolian Hall and the second in February of this year at Wigmore Hall, both events being attended with great success, especially the latter. He has sung in many London and provincial orchestral concerts and has appeared in the rôle of *Sharpless* in "Madama Butterfly" during the last two years.

H. T.

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Lydia Ferguson, Soprano-Disease, Displays Striking Versatility—Miss Dilling Is Worthy Assistant

LYDIA FERGUSON, soprano. Recital of Chansons in Costume. Assisted by Mildred Dilling, harpist; Punch and Judy Theater, afternoon, April 1. The program:

"Refrains des Jeunes"; "Je suis lasse d'être fille"; "Dessous un lilas blanc," "Cendrillon," "Mon petit coeur s'empare," "Le petit Mari" (Miss Ferguson). Bourée, Bach-Saint-Saëns; "Le Coucou," Daquin; "Song of the Volga Boatmen," Chaconne, Durand (Miss Dilling). "L'Éventail," Massenet; "La Belle au Jardin d'Amour," "Musette," "Les Ne sais Comments" (Miss Ferguson). First and Second Arabesques, Debussy; Impromptu-Caprice, Pierné (Miss Dilling). Deux Chansons religieuses de Basse Bretagne; "L'Angelus," "Disons le Chapelet"; "C'est mon ami," "Vous n'm'aimez guère," "Margoton va-t'à l'eau."

A disciple of Yvette Guilbert, a captivating young artist and a gifted singer is Miss Ferguson. In her opening group, five children's songs the *disease* was particularly charming. "Dessous un lilas blanc" was enchanting; "Mon petit coeur s'empare" displayed Miss Ferguson's voice to decided advantage. Her vocal qualifications were again borne out in Massenet's "L'Éventail," whereas her interpretation of the lovely "Musette" was pervaded with haunting fragrance. In truth, each of the youthful *disease's* efforts was instinct with true artistry. Without actually imitating Mme. Guilbert, Miss Ferguson has seized some of her teacher's secrets—a gesture here, an inflection there. Already her art possesses something of herself; there are individual touches of exceeding eloquence. If these can be brought to flower, Miss Ferguson will become an artist of distinctive attainments.

Miss Dilling's playing displayed its customary refinement, finish and virtuosity. Daquin's "Coucou" was performed with considerable brilliance, albeit it is rather ungrateful as a harp piece. The Debussy and Pierné pieces were splen-

didly done. Both Miss Ferguson and Miss Dilling were vehemently applauded by an audience that practically filled the diminutive auditorium. The program neglected to give the name of Miss Ferguson's accompanist. She was thoroughly satisfying. B. R.

ARDENT DEVOTEE OF LISZT

Abbé's Music Makes Religious as Well as Musical Appeal to Rosita Renard

Rosita Renard is the second South American pianist to come to New York since the beginning of the war and that she was thoroughly justified in so doing was amply proved by the demonstration she gave of her art and personality at her recent début in Aeolian Hall. She will soon be heard in a "one-composer program," her choice having fallen upon Liszt, whom she includes in her quartet of musical gods.

This Liszt recital, to take place in Aeolian Hall on April 16, will bring the fulfillment of one of Miss Renard's long-cherished artistic wishes, as it was while she was pursuing her studies in Berlin with Prof. Martin Krause that she heard Busoni in his memorable Liszt cycle of eight concerts and in her enthusiasm set to work at once on a Liszt repertoire. However, it is not the Liszt of the customary programs who interests this serious minded young woman; it is the "greater Liszt" of the B Minor Sonata, of the noble transcriptions, of the Etudes Transcendentes to whom she has devoted her energies.

It has been suggested that Mlle. Renard's strong affinity for the music of Liszt grows out of her religious beliefs and this seems not improbable, as she is a devout Catholic. With her, music and religion go hand in hand and after every public appearance she repairs straightway to the nearest cathedral and lays her flowers as a votive offering at the shrine of the Madonna. This she has done from the time when, as a child prodigy, she was being exploited throughout her native country and at every appearance fairly smothered in flowers after the warm-hearted Chilean fashion. It was from the Chilean government that she was given the scholarship which enabled her to go to Europe and there bring her gifts to fruition. H. P.

Miss Kaestner Completes Her Season with San Carlo Opera Company

Mary Kaestner, the gifted young prima donna of the San Carlo Opera Company, has returned to New York at close of the troupe's season. Miss Kaestner, in leading rôles, has had a remarkable success throughout the season and her appearances everywhere have been acclaimed by newspaper critics and audiences. In Washington her singing of *Santuzza* was voted the most interesting feature of the double bill, including "Cavalleria Rusticana" and "Pagliacci." As *Elsa* in "Lohengrin," given in the same city, this charming young soprano won another emphatic success.

Christine Miller's Art Charms Huntington (W. Va.) Recital-goers

HUNTINGTON, W. VA., March 28.—Christine Miller, the prominent American contralto, charmed a big audience at the City Auditorium last Tuesday evening. The recital formed a part of the People's Entertainment Course. Especially beautiful were the old Scotch and English songs, although Miss Miller's essays in the German song literature were equally impressive. The artist was vigorously applauded and added "Annie Laurie," which she sang to her own accompaniment.

CHICAGO ORCHESTRA ENDS ITS MILWAUKEE SEASON

Repetition of Engagement for Next Season Assured—Damrosch Orchestra Also Appears

MILWAUKEE, March 27.—The brilliant season of concerts given by the Chicago Symphony Orchestra, directed by Frederick Stock, under the auspices of the Orchestral Association, was brought to a close with the concert at the Pabst Monday evening. The heartiest enthusiasm was stirred by the announcement during the evening that the association had again engaged the orchestra for a similar series next season.

The most important number on the program was Brahms's Third Symphony, which was given an inspiring reading by Mr. Stock. The playing of the orchestra in this number was exceptional. Other numbers were Bach's B Minor Suite No. 2, Humperdinck's Suite, "Die KönigsKinder" and Liszt's symphonic poem, "Les Préludes."

Following the concert a reception and supper in honor of Frederick Stock was given at the Pfister Hotel by the members of the Orchestral Association. Addresses were made by Mr. Stock, Henry C. Schranck, Galbraith Miller, Jr., Mrs. Perry Williams and Benjamin Poss.

A capacity audience also greeted Walter Damrosch and members of the New York Symphony Orchestra at the Pabst Theater Saturday evening. Efreim Zimbalist, violinist, was the soloist. Mr. Damrosch opened the concert by having the orchestra play "The Star Spangled Banner." He sang the national song the while and the program started off with high enthusiasm.

The principal number on the orchestral program was the César Franck D Minor Symphony, which was given a clear and authoritative reading. Mr. Zimbalist, who was heard here for the first time at this concert, played a Paganini concerto with such effectiveness that he drew wild applause.

Works by Brahms, Mozart, Godard composed the larger part of the program given by the Auditorium Symphony Orchestra Sunday afternoon. The audience received Mr. Zeitz's readings cordially. V. Jiskra gave a double bass number with remarkable facility; F. W. Peterson, flutist, and W. Franke, horn player, were also successful in presenting a serenade by Tittl.

The Panduro Orchestra closed its West Side Turn Hall season with the concert Sunday afternoon; 1500 persons attended. The soloists were Evelyn Winter, a talented young violinist, and Edna Doelger, mezzo soprano, who shared largely in the applause and artistic honors. J. E. McC.

Mme. Claussen Heard as Soloist with Seattle Philharmonic in Tacoma

TACOMA, WASH., March 21.—A number of Tacomans attended the concert of the Seattle Philharmonic Orchestra, given last evening in the Metropolitan Theater. Julia Claussen, the noted dramatic soprano, was the soloist. She sang one number with the orchestra and was accompanied in a group of songs by Margaret MacAvoy, a local harpist, who is a member of the orchestra this season. A. W. R.

Idelle Patterson's Concert Appearances

Idelle Patterson, soprano, appeared in Waterbury and New Haven, Conn., on March 27 and 28 with Eugen Ysaye, the celebrated Belgian violinist, and had great success. She has also had concerts in Philadelphia, Trenton, Briarcliff,

Brooklyn, Jersey City, Mozart Society, New York, Biltmore Friday Morning Musicale (with Kreisler and Casals), Beethoven Society, Jamaica, Huntington and Lancaster, Pa.

NEW ORCHESTRA APPEARS

Pittsburgh Organization Makes Good Impression in Its Public Début

PITTSBURGH, April 2.—The Symphony Orchestra of the School of Applied Design of the Carnegie Institute of Technology gave its first public program the other night in the theater of the School of Applied Design and made a favorable impression. The orchestra was directed by J. Vick O'Brien, one of Pittsburgh's most able conductors. The program was varied, with Adele Henning as the soloist.

The orchestra's opening offering was Beethoven's Overture to "Egmont," which was followed by Weber's "Konzertstück" in F Minor, for orchestra and piano. The remainder of the program included compositions by Gounod and Grieg, the program concluding with grand fantasia, "Pagliacci," by Leoncavallo.

British Folk songs were sung to splendid advantage last week at Carnegie Music Hall by the Fuller Sisters, the program arranged under auspices of the Equal Franchise Federation. The voices of the participants pleased the large audience, and their diction was particularly good. "Lord Rendal," "Roman Soldiers," "Here We Goo Loopee-Loo," "Leezie Lindsay," "I Left My Darling" and many others were given with a charm that captivated the listeners. E. C. S.

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FRANCO-ITALIAN OPERATIC EXCHANGE A SUCCESS

Opéra Comique Artists Return from Their Mission to Milan and Rome—"Thaïs" and "Aïda" at Paris Opéra Théâtre de la Gaité to Become Once More a Home of Lyric Drama—"Ernani" Revived at Monte Carlo as Feature of a Prosperous Season—American Violinist in a Paris Concert

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, March 8, 1917.

THE Grand Opéra gave two good presentations this week with "Thaïs" and "Aïda." A débutante took the leading rôle in the former work—Mireille Berthon, a graduate of the Conservatoire and a singer of exceptional ability. The other parts in "Thaïs" were sung by Laute-Brun, Dagnelly, Delmas, Sullivan and Ernst.

Delmas is too well known for further comment than to say that he is the first Athanaël in France to-day, singing the part of the priest with the same religious fervor and purity that he did in creating it many years ago. John F. O'Sullivan is something of a newcomer to Paris, an Irishman who has a tenor voice of great sweetness and warmth—factors that do not always go together in high ranges.

"Aïda," which was given Sunday evening, presented the following artists: Jeanne Bourdon, Lyse Charny, Laute-Brun, Franz, Noté, Huberty, Gresse and Dufranne.

The singers of the Opéra Comique who went to Italy for the propaganda have returned well pleased with their success *là bas*. Fragments of "Louise," "Jakmé," "Sapho," "Les Cadeaux de Noël" and the "Marseillaise" had their place on the program of La Scala of Milan and the Costanzi of Rome. "Marouf" was given this week at Milan. The public and press in both Italian cities were enthusiastic in praise not only of the operas but of the artists, for France can offer nothing better than those she sent—Chenal, Brothier, Saiman, Borel, Calas, Fontaine, Albers and Gilles.

Monsieur Gheusi, director of the Opéra Comique, accompanied the singers for their first representation. The King of Italy was represented by one of his suite at the performances, and the French and British Ambassadors occupied boxes. This is only the commencement of the propaganda of French and Italian music. Before the spring season is much farther advanced, other notable performances will have taken place in important French and Italian cities, and even now singers from both countries are on their way to give performances at Buenos Ayres.

Becomes Lyric Theater Again

The stage of the Théâtre de la Gaité is to become once more a lyric one, Monsieur Duplay, the sequester, having arranged for a season in conjunction with Monsieur Biard. Lucien Guitry, the eminent actor, is now playing in "La Chatelaine" there, but will soon withdraw the piece. Before the war, the Gaité Lyric, as it was then called, was a very popular place in which to hear good music at reduced prices. Subsequently by the government, like the Opéra and Opéra Comique, some of the best singers engaged by the State took part in the performance. In this manner, artists paid by the government had a fair chance of becoming acquainted with the public and of getting the ex-

perience so dear to every singer destined for a public career.

"The Daughter of the Regiment" is



No. 1—Mme. Croiza, Who Has Been Chosen to Assist in the Propagation of French Music in Other Countries. No. 2—Samuel Dushkin, American Violinist, Who Scored Marked Success in Paris Concert. No. 3—John F. O'Sullivan, Irish Tenor of the Paris Opéra. The Picture Shows Him in "Werther"

before the public not only because of its numerous hearings at the Opéra Comique, but because it has been hailed into court by the grand-nephew of the composer. Messrs. Gheusi and Isola had

to attend hearings, the case being against the direction of the Opéra Comique. There is trouble between librettist, publishers and the relatives of the departed Donizetti, and the latter hold that as long as the case is in court the directors of the Opéra Comique have no right to present the work.

The court has ruled differently. It says that, since the opera has been given from time to time during the last seventy-five years with great benefit to the heirs, the directors of the Opéra Comique were acting in perfect good faith in presenting it, no matter what is passing between other people on the subject of legal rights, and so releases Gheusi and Isola from any obligations.

Season at Monte Carlo

All sorts of good news come from Monte Carlo, where music is flourishing gloriously at present. They say that soirées at the Théâtre de Monte Carlo are as brilliant as they were in times of peace, the beauty of the scene being further enhanced by the presence of so many handsome military uniforms. That old opera not heard in an age, "Ernani," by Verdi, has again enjoyed the warmth of a renaissance. In restoring from its ashes this work of Verdi's youth, Raoul Gunsbourg has shown that though buried for more than half a century, the ashes had not extinguished the flames. In the opera there is an inconceivable richness of invention and a freshness of youthful inspiration which, for audiences of to-day, are a revelation.

Battistini took the rôle of *Don Carlos*; Heldy, a fine cantatrice and vehement tragedienne, played the rôle of *Elvire*. The young tenor, Inchausti, was *Hernani*, and Journet is said to have made a superb impression as *Ruy Gomez*. The orchestra was conducted by Georges Lauweryns, and the chorus, which has been in training for several months, was the best heard in many years. A good sum of money was the result of this performance, which was for war victims.

American Violinist Heard

The concert given Thursday last for the profit of war consumptives took place at the Salle Gaveau, with the largest audience of the season. The program introduced Samuel Dushkin, violinist, and Mme. Croiza, soprano, as soloists.

The Boccherini Concerto, too seldom heard in Paris, brought great success to the young violinist, who is American, of Russian ancestry. Dushkin seems to represent some new school, but his work comprises both new and old, and his fine handling of the themes, the singing quality of his tone, his technique and his mastery of the difficulties all placed him with first violinists of the day.

Mme. Croiza, who is one of those selected for the propaganda of French music abroad, sang her sublime "Air des Troyens" (Berlioz) with a devotion to the subject, an intensity of feeling that brought tears to the eyes of many. All her other songs were most artistic and the sympathetic quality of her voice always fascinated. It may be the tragedy of life just now or the effect of the epoch through which we are passing that has made sad even the brightest tones of this woman's truly lovely voice.

The orchestra was under the direction of Pierné. All the men are trained musicians and soloists at the Concerts Colonne and Lamoureux, and they helped to make the concert one of the most brilliant of the season.

Performance for Wounded

Scenes from Verdi's "Aïda" were heard at the Palais de Glace des Champs Elysées Sunday. The *séance* was to raise money for wounded soldiers, and while the price of admission was only nominal, a sum was raised by subscription during the *entracte*. The artists were Eva Grippon of New York, Berthe Soyier of the Paris Grand, Moisson of the Théâtre de la Monnaie, Brussels, and Simon of the Gaité Lyric of Paris. "Une Heure de Chopin," by Victor Gille, was heard after "Aïda" was sung, the musicians being Lucy Vuillemin, Alix Solka, Nicole Anckier and Corrie Psichari.

"An Afternoon in Russia"; "What Russian Women Have Done During the War." These were subjects handled by the English Literary Circle at the Lyceum Club recently. The musical part of the program was interesting, Mrs. Warner Gibbs singing, among other things, "Study in Cymbals," by Carrie Jacobs Bond; "Beloved, It Is Morn," Aylward, and "Dawn," the words of which were changed to

"The nations looked up to Hope with many a conflict torn,
And sweet Hope bent down and smiled, and then Peace was born."

LEONORA RAINES.

CHAMINADE CLUB SCORES

Sascha Jacobinoff Soloist at Artistic Concert of Brooklyn Chorus

The Chaminade Glee Club, assisted by Sascha Jacobinoff, violinist, provided a program at the Academy of Music that enlisted wide interest in Brooklyn on March 29. The Chaminade club surpassed itself in one of the finest choral concerts of the season. The chorus was under the able direction of Mme. Emma Richardson-Kuster, who presented a highly interesting program.

Accompanied at the piano by Clifford Vaughn, Mr. Jacobinoff furthered the fine impression received at his recent appearance with the Chaminade this season. He received stormy applause. Mrs. Alice Ralph Wood pleased her hearers with a number of songs. The "Undine" aria was presented by Mrs. Florence Marten and the organ in the Sullivan and Schubert numbers was played by Mrs. Pauline Dobson Gold. Mrs. Carrie Devlin Jonas, Lizette Everard Kinkel, Mrs. William B. Clark and Mrs. H. E. Hawes comprised a quartet in "Lochinvar's Ride." A feature of the program was a group of piano pieces played by Mrs. Amelia Gray Clarke.

G. C. T.

OPERA IN SALT LAKE CITY

Boston-National Company Draws Big Audiences to Three Performances

SALT LAKE CITY, Utah, March 26.—Salt Lake gloried in three triumphal productions of opera by the Boston National Grand Opera Company this last week. The performances were given in the Salt Lake Theater, which was filled with capacity audiences, brilliant and representative. To Manager Max Rabinoff was due the highest praise for the three finished productions. "Aïda," "Iris" and "Faust" were given on the evenings of March 19 and 20 and the afternoon of the 20th.

On the Friday following Fritz Kreisler appeared in concert at the Tabernacle before an audience of 2500—a great tribute to his art. He was accorded an ovation and during the entire evening held his audience spellbound.

Z. A. S.

Florence Austin Makes Deep Impression in Lynchburg (W. Va.) Concert

LYNCHBURG, W. VA., March 30.—Under the auspices of the Old Dominion Chapter a splendid concert was recently given in Assembly Hall by Florence Austin, violinist, and Wilmot Goodwin, baritone, assisted by Samuel Quincy, pianist. Miss Austin had not been heard before in this city, but she made a deep impression. Her fine technique and interpretative gifts won the audience immediately. Mr. Goodwin also earned a generous measure of praise and Mr. Quincy played several solos admirably.

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BRITISH FOLK SONGS IN PARIS CONCERT

An Instructive Event at the Sorbonne—Festival of Fauré's Music

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, March 1, 1917.

PARIS has been having all sorts of educational *séances* this winter and the Sorbonne is the seat of most of them. The Allies have become acquainted with each other's history musically, as well as historically, and the war, with all its horror and hideousness, has shown that it has one bright side in bringing in closer sympathy and understanding people who might otherwise have been strangers to the end of time.

The last entertainment held at the Ecole des Hautes Etudes Sociales of the Sorbonne or State University was that titled "La Chanson Populaire chez les Celtes des Iles." Otherwise, the dissertation and illustrations were founded upon folk-songs of Ireland, Scotland and Wales. The afternoon was not only instructive, but highly entertaining. The history of the development of music was given by Yann Moran Goblet.

Madeleine Bonnard sang the Welsh songs in their original language and charmed all by her simplicity and interpretation of the soul of each one. John Byrne and John Sullivan, both artists well known in the professional world, who always perform most artistically anything they sing, gave the audience some old Irish airs.

The recital given yesterday at the

Salle Gaveau by E. R. Blanchet was largely attended and the pianist well received.

The Gabriel Fauré Festival, which took place at the Palais de Glace, Sunday afternoon, attracted a large crowd, for the French love Fauré and his melodies. The performance lasted the entire afternoon and some of the best works of Fauré were given as well as several almost never heard. I give the numbers in full:

Sonata (piano and violin), Ricardo Viñes and Noëla Cousin; (a) "Les Berceux," (b) "Le Secret," (c) "Nell," Madeleine Picard; (a) Elégie (Violoncello), (b) Romance in A, (c) "Sicilienne," M. André-Lévy; (a) "Dans les ruines d'une abbaye," (b) "Soir," (c) "Les Roses d'Ispahan," Mme. Malnory, Romance in B Flat Minor, Mlle. Noëla Cousin; (a) "Berceuse," Mlle. Gisele de Charmoy (de l'Opera)—Violin: Mlle. Noëla Cousin; (b) "Papillon," Mlle. Gisele de Charmoy—Violins: L'Ensemble Lefort; (a) "Le Parfum impérissable," (b) "Arpèges," (c) "Fleur jetée," Mlle. Picard, (a) Premier Nocturne, (b) Première Barcarolle, (c) Troisième Improvisation, M. Viñes; (a) "Après un rêve," (b) "Cimetière," (c) "Automne," (d) "Mandoline," Mme. Fanny Malnory; Premier Quartet (Piano and Strings), Ricardo Viñes, André-Lévy, Noëla Cousin, Henri Benoit.

The music service at the Church of the Holy Trinity last Sunday was as usual of a fine order. The organist and director, W. H. Kerridge, arranges these services and the quality of the program is a tribute to him and his knowledge of the work. The choristers are probably the best trained on the continent and the songs the boys give are full of beauty and solemnity. Last Sunday the soloists were John Byrne, baritone, and Olga Rodge, violinist.

The American colony was quiet at Washington's Birthday. The only manifestation was that at the Students' Hostel, where a hundred girls had tea and then gave a program in the library of the Hostel.

Salome Mandel gave a Fauré Sonata for violin, the "Trille du Diable" of Tartini and Variations, by Tartini-Kreiser. Alice Cartwright sang airs from "Hérodiade" (Massenet) and "Bohème" (Puccini) and led in patriotic songs beginning with the "Star-Spangled Banner." Blanche Pociy was accompanist.

Nearly all the students present have been cut off from their relations in the warring countries and depend on the Hostel as their home. Some of the girls are without means, but all proceed with their studies, and it is half a dozen American women living in Paris who foot the expenses.

LEONORA RAINES.

EVAN WILLIAMS STIRS NEWARK

Criterion Quartet Sings at Notable Concert of Junior Choir

NEWARK, N. J., March 30.—Evan Williams, tenor, appeared before a large audience in the Krueger Auditorium last night. Despite a severe cold, Mr. Williams moved his audience to enthusiastic applause. His singing of Oley Speaks' "When the Boys Come Home" brought the audience to its feet. Mr. Williams' program was entirely in English. Harry M. Gilbert was the capable accompanist.

Under the direction of Mrs. Robert E. Walsh, the junior choir of the Central Methodist Episcopal Church recently gave a concert, assisted by Elizabeth Bulkley, soprano; May Wright, contralto; Raymond Hopper, tenor, and C. C. Jackson, bass, together with the Criterion Quartet of New York, John Young and Horatio Rensch, tenors, and George Reardon and Donald Chalmers, basses, and Mary Bradin, violinist; Mabel Smith, organist; Mrs. Frank Dodd, pianist, and Master Fred Hartley, soprano.

P. G.

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Closely following a tour through the South, the Elsa Fischer String Quartet has completed a trip including engagements in Chicago, Cleveland, Ann Arbor, Saratoga, Fremont, Rome, Granville, Fredonia, etc.

The numerous re-engagements resulting have formed the nucleus of another tour next season to include many important organizations and to cover a period of nearly three months through Pennsylvania, Ohio, Michigan, Indiana, Illinois, Wisconsin, Minnesota, Iowa, Kansas, Missouri, etc.

Community Singing Inaugurated in Worcester

WORCESTER, MASS., April 7.—Interest in community singing has been actively aroused here. It has been taken up in earnest under direction of the music committee of Plymouth Church. Books have been secured by Albert H. Inman, chairman of the music committee, and last Sunday night 700 of these were distributed among the congregation. The innovation was received with enthusiasm and there is no doubt that other churches will follow the example. A. J. Harpin, basso, led the singing.

T. C. L.

BUFFALO'S APPLAUSE FOR MARCELLA CRAFT

Soprano Makes Splendid Impression in Recital—George Copeland Plays Movingly

BUFFALO, N. Y., March 30.—The last of the artists' recitals arranged by the Chromatic Club for this season were given in the Twentieth Century Club hall. The evening recital presented Marcella Craft, soprano, who, in a program of novel interest, made a splendid impression by the sincerity of her art, both as a singer and interpreter. She is especially fluent in the use of languages, her every word being perfectly understood. Her success was pronounced. Edgar Nelson accompanied the singer with authority.

The afternoon recital of the series was given by George Copeland, the Boston pianist, whose program was also novel and interesting. Mr. Copeland is especially successful as an interpreter of modern music; his Debussy group in particular, in delicacy and refinement, reached a high water mark of beautiful playing. His playing of the music of the Spaniards, Albeniz, Granados and Turina, glowed with color and was rhythmically perfect. Mr. Copeland was recalled many times.

The sixth concert given by the Municipal Orchestra, under the direction of John Lund, drew the usual large crowd and was most enjoyable. The soloist, Warren Case, a local pianist, gave a fine performance.

Pablo Casals, the 'cellist, had the misfortune when he played here to be riding in a taxicab that ran over a little lad, a Trinity Church choir boy. Mr. Casals was deeply moved; he went with the boy to the hospital and remained in town twenty-four hours after the concert to keep in touch with the boy. Though desperately hurt, the lad is now out of danger.

F. H. H.

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Gay Zenola MacLaren Braves Dangers to Keep Date in Wisconsin

If there are any laurels being given this year for pluck, Stevens Point, Wis., people would like to see them bestowed on Gay Zenola MacLaren, the young artist whose imitations of famous plays have won praise all over the country. Miss MacLaren waded through snowdrifts knee deep for a quarter of a mile recently in order to keep her engagement at Stevens Point, when a blizzard had put the railroad transportation out of commission.

Miss MacLaren's train was due to arrive at three o'clock on the afternoon of the recital. A terrific blizzard was raging and at eight o'clock that night, when still two miles out of Stevens Point, the train crew announced they could go no further.

"And there was an audience gathered and waiting for me," said Miss MacLaren in telling of the occurrence. "There was nothing to do about it, so I set out to

find some food for the children on the accommodation train, who were crying with hunger. I finally found one old lady with half a loaf of bread in a huge basket she was carrying. She was afraid the bread would spoil when she was away from home, so she had brought it along. I took the bread back to the baggage car and toasted it for the children. Then I fixed up a very impromptu stage and was about to give the children a play to take their minds off their scanty supper. Just then a man came in and said there was a sleigh waiting for me about a quarter of a mile away—it couldn't get any nearer on account of the drifts.

"With all the extra wraps on that we could muster, I started out through snowdrifts knee high, with a man on each side of me to keep me from falling—but we made the sleigh all right." Miss MacLaren reached the Normal School recital hall about 9.15 o'clock and found that the College Glee Club had been keeping the audience entertained during the long wait.

"And I went on," the artist said, "just as I was, in shirt waist and skirt."

N. VAL PEAVEY HEARD

Pianist Plays with Adolph Schmidt Quartet in Brooklyn

Assisted by N. Val Peavey, the Adolph Schmidt Quartet played at Memorial Hall, Brooklyn, on March 27, the program including Haydn's Quartet in E Major, a Schubert "Moment Musical," Reger's "Berceuse," Haydn's "Menuet," the piano quintet by Mrs. H. H. A. Beach and an Andante Cantabile by Tchaikowsky. Mr. Peavey was the first man to play the Beach Quintet.

The quartet distinguished itself by skilful treatment of its selections and brought forth considerable praise from its hearers. Mr. Peavey, whose piano attainments are familiar to Brooklyn, played Blazewicz's "Fantasie Polonaise," "The Brook" by Schmidt, Chopin's "Bolero," MacDowell's "Shadow Dance" and "Le Fee de la Fontaine" by Mrs. Beach. His playing was masterful in tone and technique and in the Beach Quintet was particularly effective.

"Ave Maria" in Novel Form at the Rialto

S. L. Rothapel of the Rialto, New York, presented the "Ave Maria" by Bach-Gounod in an especially attractive form this week. Mary Ball, the well-known soprano, sang the selection, and

Helen Jeffrey, a favorite at the Rialto, played a violin obbligato. Three dancers from the Helen Moller School appeared during the number in a tableau, staged with special light, color and scenic effects. The Rialto Orchestra, conducted by Hugo Riesenfeld, played the "Capriccio Espagnol" by Rimsky-Korsakoff.

YEATMAN GRIFFITH MUSICALE

Interesting Program Closes Series in Noted Teachers' Studios

Mr. and Mrs. Yeatman Griffith entertained a large number of friends Sunday afternoon at the closing of a series of charming musicales at their New York studio. The program left a delightful impression.

Felice Lombardi sang two Puccini arias, "E Lucevan le Stelle" particularly bringing out the velvety quality of his voice. Dolli Howitt sang Dell'Acqua's "Villanelle" and Liza Lehmann's "Cuckoo Song" with splendid finesse and smoothness of execution.

Miss Stitt's rendering of "I Am a Remnant of a Cloud of Autumn" was just as exquisite as the song itself. She also sang Grant Schaeffer's "The Sea." A Smetana sextet and a solo and double quartet from "Rienzi," with the "La Donna è Mobile," sung by Felice Lombardi, completed the program. The ensemble numbers were conducted by Theo-

dore Stier, and delightful accompaniments were played by Mrs. Griffith. Florence Macbeth of the Chicago Opera and her mother, Mrs. C. J. Macbeth, presided at the tea table.

YVONNE DE TRÉVILLE UNDER MANAGEMENT OF ALMA VOEDISCH



Yvonne de Tréville, the Popular Coloratura Soprano

Yvonne de Tréville, the well-known coloratura soprano, has been engaged by Alma Voedisch to join the group of artists under the Voedisch management. The offices have been transferred from Chicago to New York at the Metropolitan Opera House building, 1425 Broadway.

Criterion Quartet Sings for Welfare League at Sing Sing

The Criterion Male Quartet of New York sang on Wednesday evening, April 4, for the Mutual Welfare League at Sing Sing Prison, Ossining, N. Y. Messrs. Young, Rench, Reardon and Chalmers were in excellent vocal fettle and delivered their program splendidly, arousing great enthusiasm among the prisoners. Hawley's "Bugle Song" and quartets by Buck, Bullard, Protheroe, Robinson and Hadley were their offerings. The solo numbers included Mr. Young in Aylward's "Beloved, It Is Morn," Mr. Reardon in a group of songs by Clark, Lohr and Wells, Mr. Rench in two Johnson songs, and Mr. Chalmers in Spross's "Song of Steel." They were all well received.

NEW YORKERS ROAR "ADIEU!" TO KNEISELS

People's Symphony Club Cheers Ensemble for Ten Minutes—Willeke Soloist

The Kneisel Quartet gave its final "farewell program" in New York on Saturday evening, April 7, before the People's Symphony Concerts Auxiliary Club, at Washington Irving High School. When the familiar figures of the eminent ensemble players appeared, the audience of students and workers arose in a body to greet them. The offering was the Beethoven D Major; excerpts from Tchaikowsky's F Major; the Lento of the Rubinstein C Minor, in addition to Willem Willeke's cello solos (which were also rapturously applauded).

When Franz X. Arens, conductor of the People's Symphony, bade Franz Kneisel, Hans Letz, Louis Svecenski and Willem Willeke a warm "adieu" on behalf of the club all waited expectantly for a speech from the quartet, but none was forthcoming. The Kneisels made their encores speak for them. At the conclusion of Grainger's "Molly on the Shore" the audience stood up for the third time and applauded and stamped and cheered. This continued for ten minutes (we timed the uproar), but the Kneisels only marched out a dozen times to acknowledge the tribute. Then they disappeared forever.

A. H.

TINA LERNER IN UNIQUE FEAT

Her Playing Transmitted by Wireless to Other Ships

Tina Lerner, the distinguished Russian pianist, who will make a coast-to-coast tour the coming season and who has just completed a series of successful appearances in Honolulu, had an enlivening experience on the homeward voyage. Arrangements were made for a concert on Washington's Birthday on board the Ventura at which Miss Lerner was the principal artist.

A transmitter was placed in the steamer's concert room and by means of a recently perfected wireless telephone apparatus, the music as heard in the concert room was sent out more than 500 miles. Wireless operators on board various passenger and freight steamers were treated to the experience of listening to a noted pianist who was playing on board a ship miles away.

While in Honolulu Miss Lerner gave one recital at Punahou College, one at Hilo and one at Bishop's Hall. Miss Lerner and her husband were lavishly entertained and among the festivities was a midnight garden fête, at which prominent society people were present.

MR. REARDON IN RECITAL

Good Program Finely Sung by Baritone in Locust Valley, L. I.

LOCUST VALLEY, L. I., April 7.—George Warren Reardon, the New York baritone, won a notable success here on April 5, when he gave a recital at the Friends' Academy. The program was opened with Scarlatti and Handel songs, followed by *Lieder* of Schumann, Wolf and Franz, which were sung with true artistry. In the cycle, "Eliland," by von Fielitz, the dramatic note was finely sounded and the contrasts of the five songs were established with a sure touch.

A feature of Mr. Reardon's American group, which included songs by Fox, Damrosch, Kramer and Wells, was Florence Turner-Maley's "Brighidin Ban Mo Store," still in manuscript and dedicated to Mr. Reardon by the composer. It was received with such marked appreciation that it had to be repeated. Ward C. Lewis played the accompaniments ably and also offered a Leschetizky Mazurka as solo number.

Richard Keys Biggs Gives Notable Organ Recital in Brooklyn Church

Richard Keys Biggs gave a splendid organ recital at St. Luke's Church, Brooklyn, on Thursday evening, April 12, assisted by W. W. Krafft, baritone. His offerings included Goldmark's Overture "Sakuntala," Bach's D Major Fugue, Bonnet's "Elfen," Rachmaninoff's C Sharp Minor Prelude and a number of Wagner transcriptions. He performed them in masterly manner, winning much applause. Mr. Krafft earned favor for his singing of a "Messiah" aria and Dudley Buck's "Judge Me, O God."

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SWEDISH SONG ABLY EXPLOITED IN CHICAGO

A Choral Concert of Notable Worth—Elman Soloist with Chicago Orchestra—Novelty by De Lamarter on Conductor Stock's Program—Edison Symphony Orchestra Plays Commendably—Recital by Arthur Herschmann

Bureau of Musical America,
Railway Exchange Building,
Chicago, April 7, 1917.

THE Swedish Choral Club of Chicago is a fortunate organization. It rests on a racial basis, and is therefore independent of the general musical public. While the Apollo Club is fighting for its very existence, and other choral clubs are paying enormous prices for soloists of the rank of Amelita Galli-Curci and Lucien Muratore to fill their concert halls, the Swedish Choral Club is in the unique position of having a sold-out house days in advance of its spring song concert. Even a cold rain could not prevent practically every seat in Orchestra Hall from being occupied last Wednesday.

Like most mixed chorals in this city, the women's voices predominated, giving the ensemble a one-sided tonal quality. The singing of the club was spirited, and I have not heard the "Star Spangled Banner" sung anywhere with more vim than these Swedish-Americans gave to it. The Swedish folk songs, for instance the "Judges' Dance," were perhaps the best-liked works done by the full chorus; and the women's singing of Grieg's "In the Boat" was exquisite. Edgar A. Nelson, who conducted, seems to have imbued the singers with much of his own musicianly feeling.

Gustaf Holmquist used his resonant bass voice to advantage in the incidental solo to "Den Store, hvide Flok," and in a group of three solos. "Höstsang" (Peterson-Berger) was packed with dramatic feeling, and "Mot Kveld" (Backer-Gron-dahl) was as delicate and lovely as the flowers of which it tells. Alma Peterson, a soprano of the Chicago Opera Association, sang a number of solos, and also the incidental solos in Soderman's "Hjartsorg" and Sinding's "Let the Fiddles, Flutes and Brasses." Her voice was sweet and pleasing. Ebba Roos-Nissen, violinist, of Stockholm, Sweden, played a short group with sweet tone and good rhythm.

Elman with Orchestra

The Brahms D Major Concerto for violin may seem a strange vehicle for the display of tone. Yet that is what Mischa Elman made of it when he played as soloist with the Chicago Symphony Orchestra to-night. The *adagio* movement was a beautiful exhibition of the young Russian virtuoso's power to draw ravishing sounds from the violin, and even in the difficult mazes of the *allegro non*

troppo his tone did not for a moment become hard or merely tolerable. He played with superb assurance, and also, it might be added, with his whole body, for he swayed from side to side, balanced first on one leg and then on the other, and bent back until it seemed as if his belt must burst; in short, his performance was acrobatic. How much his instrument contributes to the remarkable Elman tone was demonstrated when a string snapped, about two minutes before the end of the last movement. He did not lose more than three measures, for he immediately exchanged violins with Harry Weisbach, first violinist of the orchestra, but his tone, while sweet, lost the breadth and the melting loveliness which he can draw from his Strad and, in less measure, from his Amati.

Eric De Lamarter's "Fable of the Hapless Folk-Tune," played for the first time, proved to be a clever travesty on "the mistreatment accorded simple, naïve melodies by predatory music-makers." It was an orchestration and development of three Scandinavian folk songs from a book which someone had left on his piano in the Fourth Presbyterian Church. The second tune, "Here sing we, children small," achieved a surprisingly beautiful effect from six solo cellos. The third tune, "Manhood, courage and bravery," announced the simple theme in the full orchestra, and varied and developed this in true Grainger fashion. De Lamarter had to appear on the stage to bow his acknowledgments to the applause that greeted the cycle. Huber's Symphony No. 2 and Dvorak's Overture to "Othello" composed the rest of the program.

On Thursday night I went to Orchestra Hall to hear the Edison Symphony Orchestra, composed of 100 employees of the Commonwealth Edison Company, essay the *allegro moderato* movement of Schubert's "Unfinished" Symphony. This is almost orchestra-proof, for it is so melodious that it is hard to conceive of its ever being ugly. The Edison orchestra did much more, however, than simply make it bearable. Running heavily to strings, as this orchestra does, it made lovely work of the beautiful movement, but abominable lack of taste was shown by prefacing it with the "King Chanticleer" rag. Luigini's "Ballet Egyptien" was played with good tone and rhythm, and the woodwind choir showed marked improvement over some former concerts. Else Harthan-Arendt, soprano, was soloist.

Arthur Herschmann, bass-baritone, sang a program of little known songs in the Ziegfeld Theater Wednesday morning. As a program-maker, Mr. Herschmann showed himself a master, for he included splendid, unhackneyed selections from Handel, Purcell, Pierné, Hûe, Fauré,

René, Schubert and Wolf-Ferrari, and three delightful songs by Hans Moser and Victor v. Bideau, which were heard for the first time in Chicago. His voice was pleasant in quality, and he sang earnestly, showing himself a sincere artist.

A Lenten cantata by Daniel Protheroe, "At the Cross," was heard for the first time Sunday in Central Church. It is a setting of the "Seven Last Words of Christ." Mr. Protheroe sang the solo parts to the scriptural text. The work is in exalted mood, melodic and beautiful, and was highly effective. The choruses are praiseworthy, and the cantata contains a beautiful soprano and alto duet, "Jesu, in Thy Thirst and Pain." The work is dedicated to James Morris Helfenstein and his choir of Grace Church, New York.

The Chicago Symphony Orchestra, the normal membership of which is ninety, will be increased to 150 performers for the three performances of Mahler's Eighth Symphony in the Chicago Music Festival during the week of April 23. The Philadelphia Symphony Orchestra, under Stokowski, presented the symphony with 122 players, and Mahler himself used 126.

"Mahler would have used more pieces if there had been seating room for them on the stage," Frederick Stock, conductor of the Chicago Symphony Orchestra, tells me. "When I heard the Symphony in Munich it was a little weak in the strings. By using 150 players, the symphony will sound much better, and, unless we are going to do it right, we should not do it at all."

To Conduct Concert Ensemble

George Dasch, one of the second violins of the Chicago Symphony Orchestra, has succeeded Walfried Singer as director of the Chicago Concert Ensemble. This little orchestra, established eight years ago by Walfried Singer, a harpist of the Chicago Symphony Orchestra, was left rudderless by his sudden death, and

Mr. Dasch has been chosen to conduct during the rest of the season. Two concerts are given every Sunday in Fullerton Hall of the Chicago Art Institute, at nominal prices for admittance, and the orchestra has securely established itself with the music-loving public. Mr. Dasch was formerly a member of the Kortschak String Quartet, now the Berkshire Quartet.

Piano pupils of Della Thal played a program of piano concertos in Central Music Hall Tuesday night, assisted by members of the Chicago Symphony Orchestra, conducted by Alexander Zukovsky. Five pupils, Selma Kahn, Frances Gutwillig, Ruth Cohn, Mathilda Norkin and Dora Heyman, took part. Miss Kahn showed considerable technical skill in the MacDowell Concerto in D Minor. Miss Gutwillig gave an excellent performance of the lovely Saint-Saëns Concerto in G Minor, her touch being firm and sure, her fingers fleet, her rhythmic sense good and her feeling for the poetry of the score admirable. Her playing was impressive, despite the inability of the orchestra to follow her or come in at the right times. The other three concertos I was unable to hear.

Piano pupils of Harold Henry played a program of modern and classical music in the Harold Henry studio Thursday night. Fine poetic sense, clean technique and facile fingers were in evidence at this recital, the pupils showing a feeling for emotional value as well as technical mastery.

Pupils of Whitney Tew last Sunday demonstrated the remarkable range of which the human voice is capable. Mr. Tew seems to be able to carry the voices of his pupils both above the staff and below it. One of them, Werra Schuette, displays a voice of amazing range and several others sing songs which include F sharp in alt. Easy, natural enunciation and this phenomenal range were the points most in evidence at Mr. Tew's studio last Sunday.

Sada Marsh MacNab of Toronto, Can., artist pupil of Hanna Butler, was heard in a studio recital to-day. Her voice is a coloratura, even throughout its range, sweet and smooth. She took her high tones easily, her voice being flexible and absolutely true. Mrs. Butler sang "Depuis le jour" from "Louise" and several songs in German, Norwegian and Swedish, with velvety smoothness of tone. FARNSWORTH WRIGHT.

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CHICAGO

"Launching His Pupils" Is Sergei Klibansky's Chief Aim

Noted New York Vocal Instructor Believes in Early Preparation for Public Career—An Ardent Admirer of Rothwell's Songs and of Graveure's Singing

A HALF-HOUR'S chat with Sergei Klibansky leaves the unmistakable impression that the welfare of his pupils is his prime concern. "I live and die for my pupils," the vocal instructor told the writer, in his characteristically enthusiastic manner.

Those who have studied with Mr. Klibansky vouch for his unflagging zeal, not only during the periods of actual teaching, but outside of his studio as well. "I believe in watching my pupils away from the lesson room," Mr. Klibansky said, "and for this reason I arrange recitals for them frequently, where they get the opportunity of singing before strangers. Singing before relatives and friends is of no great value in establishing the confidence of a pupil. He must sing before strangers, so that the final ordeal of a public appearance may be made less trying."

"By listening to the pupil outside of the studio I find that I discover a great many faults that are not apparent at the lesson. For my advanced pupils, or those that are ready for professional work, I have tried the experiment of seeking the co-operation of musical clubs outside of New York, whereby an afternoon is set aside for an artist pupils' recital. I have been encouraged by the presidents of several clubs, and the few recitals of this type that I have given have proved so successful that in a few instances pupils have been engaged for regular appearances with the club."

Launching the Pupil

"My chief interest in teaching, after a thorough foundation has been established, is to launch the pupil upon his professional career," continued Mr. Klibansky. "It is impossible for a pupil to step from the studio upon the concert stage without the preliminary experience that gives him confidence in his own ability and a certain amount of poise. I have been through the mill myself and I know the tribulations of the concert artist."

"While there are at present few clubs that are willing to experiment with new singers, especially young Americans, let me say that William Rogers Chapman, conductor of the Rubinstein Club, is one who has the courage to bring out new artists and give them a proper hearing."

Mr. Klibansky gave the writer a formidable list of American singers who began their artistic careers in his studio. Among them are: Betsy Lane Shepherd, soprano, who was chosen among many competitors by Mr. Edison to make tone tests with her own records in New York and on tour; Robert Henry Perkins, baritone at the Grand Ducal Court Theater in Darmstadt, Germany; Jean Vincent Cooper, contralto, who was engaged for two successive seasons as soloist with the Minneapolis Symphony Orchestra; Lalla Cannon, soprano, who recently won a scholarship at the Aborn Opera School; Marie Louise Wagner, soprano; Arabel Merrifield, contralto; Grace Daniels, soprano; Zona Maie Griswold, soprano; Genevieve Zielinska so-

prano; Alvin Gillett and Stetson Humphrey, baritones; Gilbert Wilson, basso, and others.

Among those now in Mr. Klibansky's charge and soon to be brought out in public are: Lotta Madden, soprano;



Sergei Klibansky, the Noted New York Vocal Instructor

Anne Murray Hahn, contralto; Felice de Gregorio, baritone; Valeska Wagner, mezzo soprano; Helen Weiller, contralto; Arthur Davey, tenor, and Helen Stover, soprano.

"The great trouble with most pupils is that they have too little patience," said Mr. Klibansky. "They do not realize the necessity of hard work at home. The teacher can only indicate the method of study; he cannot work for the pupil. I have more difficulty in making pupils work than in finding good natural material."

A Rothwell Admirer

Mr. Klibansky would not permit the writer to put a period to the interview before he expressed his great admiration for the new songs of Walter Henry Rothwell, the noted composer and conductor. Among Mr. Rothwell's songs that he found equal to any of the modern efforts in the field, Mr. Klibansky mentioned "Erster Verlust," "Du blühst wie die Julierisen," "Der Tag ist Trüb," "Hochsommerabend," "Im Kahn," and "Schliesse mir die Augen Beide."

Having communicated his preference in song, Mr. Klibansky proceeded to name Louis Graveure as the most interesting concert singer on the stage today. "I go to every one of Mr. Graveure's New York recitals," he said, "for they are object lessons for the singers and the teachers. As perfect a control of the voice and as commanding a personality as Mr. Graveure's it is difficult to find."

H. B.

Charles Troxell Heard in Numerous Oratorio Performances

Charles Troxell, the young American tenor, who has recently come under the management of Walter Anderson, has participated in a number of oratorio performances of late. On March 27 he sang in Stainer's "Crucifixion" at St. Paul's Church, New York, and on April 1 in Spohr's "Last Judgment" at St. John's Church, Yonkers, N. Y. On the afternoon of April 6 Mr. Troxell sang in Mercadante's "Seven Last Words" at the Church of Our Lady of Mercy, Brooklyn, and on the same evening he was heard in Dubois's "Seven Last Words." He is singing as special soloist at St. Agnes's Chapel, New York, at the Sunday afternoon services and will be heard at the North Avenue Presbyterian Church, New Rochelle, in special programs of Beethoven, Gounod, Mendelssohn and Dvorak on successive Sundays. On April 24 he is soloist in Bach's "Bide with Us" and Spohr's "Last Judgment" at Easton, Pa., when the other soloists are Mary Hissem de Moss, soprano, and Rose Bryant, contralto.

Willard Osborne, Kúzdö Pupil, Scores in His Recital at Marion, Ohio

MARION, OHIO, March 24.—Willard Osborne, the young violinist, who has been studying in New York under Victor Kúzdö, gave a delightful recital at the Alhambra Theater last evening, accompanied by Roger Deming at the piano. Together they performed the first movement of Lazzari's Sonata, Op. 24. Mr. Osborne scored in the Paganini Concerto, compositions by Sivori, Kreisler, Gluck-Manen, Laub, Chopin-Auer, Nachez and his teacher's "Serenade and Witches' Dance," the last named for violin alone. He was received with much enthusiasm, his playing being very artistic. His technique is already well developed and he draws a fine tone; the impression created by his playing was that he will take his place among the best violinists this country has produced.

Audience Waits for Extras After Hemus Recital in St. Joseph, Mo.

ST. JOSEPH, Mo., April 3.—When Percy Hemus had finished his recital program at the Lyceum Theater last Monday evening his audience made a silent appeal for more by remaining seated. The baritone had closed his program with Damrosch's "Danny Deever," which he sang so inspiringly as to win his hearers completely. Responding to the demand for an extra, he gave Cadman's "From the Land of the Sky-blue Water." The program was interesting, containing Handel pieces, Burleigh's "Deep River," Buzzi-Peccia's "Come Buy," Ralph Cox's "April Tide," Foster's "The Painter" and numerous others, all songs of different character. Gladys Craven provided worthy piano accompaniments.

Courboin on New York Tour

SYRACUSE, N. Y., April 6.—Charles M. Courboin, the organist, was heard in a recital April 3 in the First Baptist Church of Earlville, N. Y., and April 4 in All Souls' Church, Watertown, N. Y. Mr. Courboin has been secured to give a second recital in the First Baptist Church of Rochester, N. Y., on April 12 before the Western New York Chapter, American Guild of Organists. He will give a recital in Trinity Church, Warren, Pa., April 19. The choir of the First Baptist Church this week gave Stainer's "Crucifixion" and Dudley Buck's cantata, "Christ, the Victor," with Howard Lyman conducting and Mr. Courboin at the organ.

GREEK SONGS HEARD IN BARITONE'S DÉBUT

Constantin Nicolay Includes Fascinating Specimens in Recital Program

CONSTANTIN NICOLAY, bass-baritone. Recital, Aeolian Hall, evening, April 7. Assisted by Harriet Scholder, pianist; Helen Scholder, 'cellist, and the New York Mandolin Orchestra, Mr. d'Alessio, director. Accompanist, Emil Polak. The program:

Sinfonia in G, De Giovanni Domenico; Mandolin Orchestra; Cavatina and Aria, from "Lucrezia Borgia," Donizetti; "Moose Song," Sakellaris; Mr. Nicolay. Scherzo, B Minor, Chopin; Harriet Scholder. Aria of Falstaff, from "Midsummer Night's Dream," Thomas; "The Enchanted One," Synadino; Mr. Nicolay. Allegro Appassionato, Saint-Saëns; Helen Scholder. Aria, "La Calunnia," from "The Barber," Rossini; Recitation of "The Battle of Mega Spileon," Synadino; Mr. Nicolay. Suite Grecque, Lavdas; Mandolin Orchestra. "War Song," from "Alexander's Feast," Handel; "The Eagle," Synadino; Mr. Nicolay. Sonata in A, Scarlatti; Harriet Scholder. "It is Enough," Mendelssohn; "The Eyes," Lambelet-Caruso; "The Bayadere," Calomiris; Mr. Nicolay. Tarantella, Popper; Helen Scholder. Figaro's aria, from "Le Nozze di Figaro," Mozart; Old Demos' aria, from "Marcus Botzars," Carreris; Mr. Nicolay.

Mr. Nicolay's New York début was rich in interest. Specimens of Greek music sung in the vernacular by a well equipped native artist are rarely heard in our concert halls and it was upon this exotic phase of the baritone's program that attention naturally concentrated. These songs possess a fascinating flavor, a poignant quality, an atmosphere very much their own. The mood is generally plaintive, but in such examples as the "Battle of Mega Spileon" dramatic heights are reached. Mr. Nicolay sang with intense fervor. His voice is uncommonly voluminous and has a rich, dark color. Although Mr. Nicolay discloses a preference for the heroic and virile, he possesses considerable versatility and is by no means at a disadvantage when coping with emotions of a subtler order.

The recitalist's main defect upon this particular occasion was a pompous platform manner, coupled with an unfortunate overindulgence in theatrical sentimentalities. His experience in the operatic world is no doubt responsible for this. The baritone was applauded with the utmost heartiness.

The Misses Scholder earned individual successes with their several offerings, being recalled to the platform frequently. The mandolin orchestra pleased a portion of the audience. To us it seemed a feature that might well have been dispensed with. Emil Polak accompanied Mr. Nicolay with fine understanding.

B. R.

Grace Bonner Williams and Mr. Havens Score in Waterbury

WATERBURY, CONN., April 2.—Grace Bonner Williams, the charming and gifted soprano, and Raymond Havens, pianist, gave a joint recital in Masonic Hall on Thursday evening of last week. Mrs. Williams was in splendid voice and brought to each song a rare artistry of interpretation and vocal beauty. So insistent was the applause that she was obliged to add many extras. Mr. Havens came in for an equal share of the honors. His numbers, from contrasting schools, showed his versatility as an interpreter and his more than adequate technical equipment was strongly in evidence.

JOHN POWELL

Pianist

Soloist with Russian Symphony Orchestra at Biennial Convention National Federation Women's Music Clubs, Birmingham, Ala., April 19, 1917.

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WITHERSPOONS IN A JOINT RECITAL

Florence Hinkle Sings Enchantingly—Basso Likewise in Admirable Form

FLORENCE HINKLE, soprano; HERBERT WITHERSPOON, bass. Recital, Carnegie Hall, afternoon, April 7. Accompanist, Richard Hageman. The program:

Duets: "Minuetto" (new), Florinda-Buonocini; "Gondoliera," Henschel; "Care Selve (Atalanta)," Händel; "Die Forelle," "Unge-duld," Schubert; "Wer sich der Einsamkeit ergibt," "Allnächtl'ich im Traume," "Der Contrabandiste," Schumann; "Duet—Pastorale," Saint-Saëns; "Un ramo di Rosa," Billi; "Le Cirque," Fauré; "La Bas," Fourdrain; "Campane a vespero," Morpurgo; "Apaisement," Rabey; "Serenade du Passant," Massenet; "Pamfil's Song," Florida; "Mistle-toe," Crist; "How's My Boy?" "Dinna Ask Me," Homer; "My soul is in an enchanted boat," "Loves in My Heart," Woodman; Duet—"The Hunt," Huhn.

Whosoever seeks proof that the art of purest *bel canto* has not perished from the earth for all the dire vocal transgressions of the generation will find the completest embodiment of it in Florence Hinkle. If there exists a more celestially beautiful voice to-day, we have yet to hear it. If there lives a more perfect incarnation of faultless vocal technique, our amazement will match our delight on encountering it. And if there flourishes in any corner of this land or any other art more tasteful and exquisite (art that is vital and spontaneous, not merely precious and mincing), we shall blandly accept the most Utopian visions of musical bliss as careless common-places. To those who have not heard Miss Hinkle, such statements may sound like irresponsible palaverings; but the extremes of praise generally do, and this soprano's art can be qualified in nothing less. Even they fall short of the facts.

Last Saturday Miss Hinkle's singing was transporting. Even she has never attained quite these heights. For musical value both her offerings and those of Mr. Witherspoon, her husband, were very uneven. But such singing as hers achieves the miracle of converting dross to an illusory semblance of worth. Her silver-ringing voice and the effortless perfection of her art thus idealized a quantity of her songs.

The supreme moment of the afternoon came early—the moment in which the musical nobility of the number and the full splendor of its delivery most nearly coincided—with Handel's "Care Selve." Flawlessness of tone, finish of *legato*, enchantment of phrasing and perfection of style were here blended in a rendering indescribably lovely. No one, not even Nordica in her prime, ever delivered this air here with more consummate grasp of all that enters into a faultless performance of it.

We should, if it were practicable, speak much in the same strain about most of her other solo achievements—with especial reference to Rabey's "Apaisement," Morpurgo's "Campane a Vespero," Homer's "Dinna Ask Me" and the Woodman songs. Many of her numbers were redemanded. In the duets her voice blended with Mr. Witherspoon's with ravishing effect.

The basso was in admirable form—far better, indeed, than when he last appeared in opera here. He, too, is a tasteful and artistic exponent of song and he showed considerable variety in his delivery on this occasion. The voice seems more flexible and richer than it used to be and he sang consistently in tune, besides enunciating with exemplary distinctness. He, too, had to repeat several songs and he bore his share of the duets skilfully. As a final encore the two artists gave "La ci darem" from "Don Giovanni" delightfully. At the opening of the concert Mr. Witherspoon called upon the large audience to join him and his wife in singing the "Star-Spangled Banner." It was done with fervor.

Richard Hageman accompanied with finished art. H. F. P.

Leon Kourcik, Baritone, Impresses Brooklyn Hearers

A newcomer in the Brooklyn concert field was heard with much pleasure on April 3, when Leon Kourcik, a Russian baritone of Manhattan, appeared at Memorial Hall. Accompanied by William G. Hammond, the composer-pianist, Mr. Kourcik made a success and evoked

great enthusiasm by his interpretations of songs by Wagner, Hammond, Schubert and others. Assisting artists were Olga Abeles, pianist, and Lilly Jacobson, violinist, the latter being accompanied by David Sapiro. G. C. T.

"METACHORIE" DEMONSTRATED

Mme. de Saint-Point Illustrates New Art at the Metropolitan

In the vast spaces of the Metropolitan Opera House, Mme. Valentine de Saint-Point, poet and exponent of "Metachorie," demonstrated her art on Tuesday evening, April 3, before an audience of invited guests.

"Metachorie," so Wallace Cox explained, meant "beyond the dance." He read translations of Mme. de Saint-Point's French poems; geometrical designs were flashed upon a screen and an orchestra directed by Pierre Monteux played ultra-modern music, while Mme. de Saint-Point, masked and draped in the manner of an Egyptian priestess or a modern Joan of Arc in coat of mail, went through angular movements.

There were *poèmes d'amour*, *poèmes ironiques*, *poèmes panthéistes* and *poèmes de guerre*. Among the compositions played were those of Roland Manuel, Rudyard Chennière, Erik Satie, Debussy and Maurice Droegehmans. Much of the music was excellent and the lighting effects were artistically and originally devised.

A large audience was puzzled, amused and thrilled, depending upon its attitude toward "Metachorie" and all that this new art implies. H. B.

ELIZABETH GUTMAN PRAISED

Soprano Sings for Boston Settlement and Baltimore "Russian Day"

Elizabeth Gutman, the soprano, who won strong indorsement in her New York recitals both this season and last and who has specialized in Russian and Yiddish folk-songs, appeared on March 16 on "Russian Day" at the Allied Exhibition in Baltimore. She sang Russian folk and art songs and earned warm favor. Members of the Russian Embassy and many prominent persons attended the concert and applauded the singer enthusiastically. Miss Gutman gave a private recital in Boston on March 12, under the auspices of the South End Music School Settlement. Here she opened with a group of old English pieces, followed by Moussorgsky, Balakireff and Tschaiakowsky songs and Paschloff's "The Child." This comprised the "art song" section of the recital and Miss Gutman interpreted these excellently. Five folk-songs of Little Russia gave her an opportunity to display her intimate study of this music and seven Yiddish songs of the folk, which followed, combined to win her an ovation.

"Progressive Series" to Be Introduced at Wisconsin Conservatory

MILWAUKEE, WIS., April 2.—The Wisconsin Conservatory of Music, Stephenson Building, Milwaukee, the largest in the State, to-day made public announcement that it had decided to introduce the "Progressive Series of Piano Lessons," a system of teaching edited by Leopold Godowsky, Josef Hofmann, Emil Sauer and other noted pianists. It is stated that it is not a compulsory course for any student or teacher, but an addition to the regular course of instruction in pianoforte as provided by the Wisconsin Conservatory faculty, numbering more than sixty teachers. The announcement is signed by the following directors of the conservatory: Dr. Louis F. Frank, Theodore Dammann, William H. Upmeyer, Emil H. Koepke and Prof. William Boeppler. M.

Maley Songs Presented at Reception Given for Mr. and Mrs. Hamlin

Mr. and Mrs. George Hamlin were the guests of honor at a musical tea given by Mrs. James A. Lynch at her New York residence on Sunday afternoon, March 25. A program of songs by Florence Turner Maley was presented by various popular artists, with the composer at the piano. Among the musical people noted in the gathering were Reed Miller, Nevada Van Der Veer, Eleanor Patterson, Robert Hosea, Frederick H. Haywood and R. L. Huntzinger. The program comprised:

George Hamlin, "Fields o' Ballyclare," "I'll Follow You"; Lora Hoffman, "A Call," "In a Garden Wild," "Ravishing Butterfly"; Mrs. Maley, "A Vision," "Roses so Rare," songs from "Just for Children"; Vernon Archibald, "In a Garden Wild"; Earle Tuckerman, "Lass o' Mina," "Brighidin Ban Mo Store," "The Milkweed"; Harvey Hindermeyer, "Where the Roses Twine."

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Students of Wilfried Klamroth, the New York vocal instructor, are making a number of public appearances, notably Frederica Sims, the soprano, well known to New York concert-goers, who is scheduled for programs in Newark, Elizabeth, Baltimore, Albany, Troy and Boston. Alexander Wemple, the baritone, had two appearances in Passaic last week, singing in "The Crucifixion" and in a recital for the Red Cross benefit. Mrs. Riccardo Martin, a versatile singer who commands seven languages, gave a highly successful recital of songs in Russian at a private musicale in New York on March 25.

Pupils of the department of music of Blair Academy, Blairstown, N. J. (Blanche E. Wagner, director), gave an interesting recital, March 22. The following took part: R. Newell, E. Caranza, J. Kirkpatrick, J. Woodring, A. Runion, E. Carroll, A. G. Robertson, D. Thomas. A large audience showed appreciation of the work of the young men and their accomplished director.

An attractive musicale was given at Clarence Adler's studio, 154 West Seventy-second Street, New York, on March 21. Astrid Yden charmed her auditors with her beautiful playing. George Banèrre and Mr. Adler played the Pierné Sonata for piano and flute with understanding of all its mystic beauties. The surprise of the evening was the masterly playing of Isidor Gorn, a lad of eleven years, who has been under Mr. Adler's guidance for three years. It was remarked by many present that his playing reminded one of Josef Hofmann when he first toured this country. Mr. Adler is creating a fund for his gifted pupil, to enable him to continue his studies and to purchase a piano.

Annah Hess, a pupil of Elizabeth Kelso Patterson, the New York vocal teacher, appeared at a concert given by the Women's Club of New Brighton, Staten Island, on March 16. Miss Hess's clear and flexible soprano voice made an excellent impression. Helen D. Erskine, contralto, another Patterson pupil, appeared on the same program. Her reception was also gratifyingly cordial.

A summer course in teaching, coaching and piano will be conducted at his Metropolitan Opera House studios by Frank La Forge, the noted pianist.

Gustav Becker, director of the American Progressive Piano School, made an address on "The Mental, Emotional and Physical Influence of Music," on March 21 before the American Institute of Phrenology. On March 25 Mr. Becker played several solos at the New York Globe's Sunday afternoon concert. On March 16 he gave a lecture-talk on "Improvisation" at a concert given in Wentworth Hall, New Haven. On March 26 pupils of Mr. Becker's school gave a program at Chickering Hall, New York. Mr. Becker played the orchestral part in concertos played by Gertrude Silverman, Alice M. Levy and Mrs. F. S. Withers.

The Schubert Club in Stamford, Conn., will introduce several of Sergei Klban-sky's pupils for a concert on April 16.

Francis Stetson Humphrey, baritone, is engaged to appear at the Newark Festival on May 3. He will be assisting artist with Eugen Ysaye.

Betsy Lane Shepherd, soprano, has been engaged for a concert at White Plains, N. Y., on May 3.

Mr. Klban-sky will give a concert with his artist pupils in Plainfield, N. J., on May 9.

Klban-sky pupils gave a very successful recital at the Wanamaker Auditorium on March 31 when the following singers appeared: Anne Murray Hahn, contralto; Arthur Davey, tenor; Gilbert Wilson, bass, and Felice de Gregorio, baritone. Cornelius Estill accompanied the singers.

Ella Palow, mezzo-soprano, a student of the Ziegler Institute of Normal Singing, has been engaged to appear with the Aborn Opera Company to sing *Hänsel* in Humperdinck's "Hänsel and Gretel" at the Brooklyn Academy of Music, April 27. After the Brooklyn season, she will go on tour with that organization and appear in New York, Providence, Pittsburgh and Detroit. Miss Palow is the second student of Mme. Anna E. Ziegler to sing the rôle with the Aborn Opera

Company. For several seasons Gladys Chandler was the *Hänsel*.

The pupils of Clarence Adler were heard in a recital at Chickering Hall, New York, on Wednesday afternoon, April 4. Isidor Gorn distinguished himself in Beethoven's Sonata, Op. 14, No. 2, and the first movement of Mozart's D Minor Concerto. He is only a lad, but he already plays with an insight and understanding that is extraordinary. Excellent work was also done by August May in Sibelius and Chopin pieces, Anita Frank in a Rachmaninoff, Chopin, Liszt group, and Ruth Clug in compositions by Gluck-Brahms, Sternberg and Liszt.

A SINGING ORCHESTRA

Clef Club Provides This Innovation for Colored Players

A feature of the extraordinarily vital and authentic performances of the Colored Players opening at the Garden Theater, New York, last week, on Thursday evening was the music provided by members of the Clef Club, a New York playing and singing orchestra made up of negroes. J. Rosamond Johnson, one of the ablest negro musicians, has made an admirable development of the spiritual, "Walk Together, Children." This was the only traditional negro music performed, barring the use on the stage of a pentatonic in the first play, "The Rider of Dreams." One of the members of the orchestra sings Will Marion Cook's "Exhortation," while another offers a trombone solo. For the remainder of the musical delectation excursions are made into the ragtime of the day, played with characteristic verve, in spite of the fact that the leader of the orchestra found it difficult to beat time rhythmically.

The three plays, "The Rider of Dreams," "Granny Maumee" and "Simon, the Cyrenian," all by Ridgley Torrence, are performed with an artistic fidelity, a spontaneity of expression and a native conviction that impels the observation that the conventional theater of our day is, indeed, at its ebb. These negro actors are rare artists, Opal Cooper in "The Rider of Dreams," Marie Jackson-Stuart in "Granny Maumee" and John T. Butler in "Simon, the Cyrenian," being the most distinguished new actors New York has greeted in many a moon.

A. W. K.

Notables Hear Recital of Phyllis La Fond at Lyceum Theater

Phyllis La Fond, the charming lyric soprano, gave a recital at the Lyceum Theater, New York, on the afternoon of March 28. It was attended by a number of persons prominent in the musical and theatrical world, among them Oscar Hammerstein, David Bispham, Daniel Frohman and Andres de Sigurolo. Miss La Fond, who presented a lovely picture on the stage, was especially praised for her brilliant high tones in a French group, for her fluent trill in the Ballatella from "Pagliacci," her artistic interpretation of the Grieg "Morgenthau" and Van der Stücken's "O komm mit mir in die Frühlingsnacht," and her spirited delivery of Salter's "A Proposal." At the close the soprano was forced to add two extras, Tosti's "Good-bye" and the familiar "Spammerliedchen." Edna Rothwell played the accompaniments ably.

Helen Stanley Charms Asheville (N. C.) Hearers

ASHEVILLE, N. C., April 2.—So successful was Helen Stanley at the song recital given at the Grove Park Inn, the beautiful resort in Asheville, on March 25 that the soprano was immediately re-engaged for another appearance next season. Miss Stanley, who was accompanied by Nicolai Schneer at the piano, sang a splendid program. She was so delighted with the place that she prolonged her stay several days after her recital and likewise gave several selections during an organ recital by Maurice Longhurst several days later.

Frida Benneche Before Jersey Club

Frida Benneche was soloist at the Lyra Club Jubilee Concert in Hoboken, N. J., recently, meeting with great success. Particularly excellent was her singing of Variations on a Theme by Mozart with flute obbligato. A unanimous vote of thanks was extended her.

Patriotism Prevails at the Opera in Philadelphia

By H. T. CRAVEN

PHILADELPHIA, April 8.—In accordance with the libretto, Mr. Botta duly maintained that "stars were shining" (*stelle luccavano*) above the Castle of St. Angelo, during the third act of "Tosca" given at the Metropolitan Opera House on Tuesday evening. Only a few minutes previous to that aria Geraldine Farrar asserted that heavenly luminaries were also "spangled" on a tri-colored patriotic standard, as she dramatically launched forth into the long measures of Francis Scott Key's poem.

A large audience, attuned for the war resolution's passage of the morrow, attended the soprano's interpolated "act" with pulse-tingling sympathy. Miss Farrar, indeed, sang "The Star Spangled Banner" effectively and impressively. She was attired not as the tragic Roman diva, but in a tasteful white evening gown, which contrasted strikingly with a black velvet background. This entire added feature in the opera bill had been obviously staged and carefully planned. But the spirit of the occasion was sincerity rather than cheap sensationalism.

Our national anthem is a tricky piece. Entrusted to a professional singer it can evoke thrills. Otherwise its extravagant changes of key and the vocal range it exacts baffle even the best intentioned patriots. It was therefore good to hear it to such excellent advantage.

Aside from this unusual incident, the auditors at the Metropolitan were not regaled by artistic features of especially marked brilliancy. Miss Farrar has satisfyingly restrained her tendency to over-emphasis in the titular rôle of Puccini's opera. Her *Tosca* is now instinct with discretion. It is a sincere portrait never more melodramatic than the highly colored Sardou-Illica-Giacosa book demands.

For the first time here, moreover, the popular songbird suggested something of the "grand manner" of the character—a quality best presented in opera by Milka Ternina, whose performance of the name part was the first in America

and remains the best. Vocally, Miss Farrar gave evidence of her growing unsweetness of tone. It is unfortunate that her voice development seems hardly to have kept pace with her increased knowledge of stage effect. Perhaps the movies have really made an actress of her. But certainly her lyricism was of higher quality when her histrionism was crudest—as those who heard the Gounod *Juliet* of her American début year will recall.

Mr. Scotti's *Scarpia* becomes more and more seasoned with scrupulous art. His portrait of the sinister *Baron* on Tuesday night was of a cameo fineness. His vocal deficiencies are well covered among all this wondrous histrionism. The portrayal as a whole has become a classic, unsurpassed by any other interpreter of the part in this country—not even by Maurice Renaud.

Mr. Polacco conducted. One of the local critics declared the performance of the opera to have been the best ever given here. Are Di Marchi, Ternina, Gilibert, and a fresh-voiced Scotti so soon forgotten?

A program seemingly without especially startling elements resulted in one of the most inspiring concerts of the season by the Philadelphia Orchestra in the Academy of Music on Saturday night. Mr. Stokowski's Beethovenian sympathies were eloquently manifested in a reading of the "Eroica" symphony that thrilled with majesty and fire. The conductor was recalled to the footlights many times and at his behest the entire orchestra's personnel rose in acknowledgment of the spontaneous tribute.

Concertmaster Rich played the melodious and well-known Vieuxtemps Concerto in D Minor with ease, fluency and polished, facile technique. It is consoling to watch a performer so devoid of studied mannerism as this skilled violinist. Moreover in taking his recalls he can smile honestly, heartily and without affectation—a refreshing relief from the deliberate gloom of some virtuosi.

Although played by the orchestra some years ago, Rimsky-Korsakoff's "Easter Overture" is so seldom given in this vicinity as to rank almost as a novelty. Here is an inspiring, superbly instrumented work, made up of the simplest themes from Russian church music. And then before an audience duly invigorated by these sense-quickenings measures, Mr. Stokowski took a tip from the times and

his orchestra performed "The Star Spangled Banner." Possibly more than half of his band are foreign born, but there was nothing hyphenated in their patriotic musical product. The concert opened with "The Magic Flute" overture, played with slightly mechanical precision.

The Kneisel Quartet said "Vale" to its long-continued dominance in chamber music here in Witherspoon Hall on Thursday evening. Olga Samaroff, pianist, was the assisting artist in the exquisite César Franck Quintet which was a major feature of the program. A good many years ago the present writer heard the Kneisels render the celestial harmonies of this work when its composer was accepted with fewer reservations than in these days. Although the personnel of the quartet has changed in the interval, he found the degree of poetic value imparted to this enchanting score lessened not in the least. Messrs. Kneisel, Scevenski, Willeke and Letz were also heard in Beethoven's D Major Quartet, while Max Reger's E Flat Concerto completed the admirably balanced program.

The illustrious quartet is leaving behind it a memory of precious musical pearls. But even if the decision to disband had not already been made, the times are too tumultuous for its delicate art now. Who can hear chamber music while the military brass bands are marching by? It may be added that as an harassing climax typical "Kneisel weather" prevailed—wind and driving rain.

Schola Cantorum Heard for First Time in Brooklyn

For the first time, on April 4, the Schola Cantorum was heard in Brooklyn, the chorus appearing under the auspices of the Brooklyn Institute of Arts and Sciences and, directed by Kurt Schindler, presenting a program of vast interest. Compositions by Gretchaninoff, Rimsky-Korsakoff, Nikolsky, Tchesnokoff and others, to which were added folk-songs of much charm, were given. Juliet Griffith, the well-known Brooklyn soprano, sang an incidental solo in "The Three Cavaliers" and in "Vasilissa, the Fair," by Schindler, Pauline Curley, soprano, was heard. Elsie Lyon, contralto, also had a solo. The singing of "The Star Spangled Banner," in which the audience joined, formed the usual complement to the program.

G. C. T.

Zoellners Play First Engagement in Joplin, Mo.

JOPLIN, Mo., March 31.—The members of the Zoellner Quartet received a hearty welcome last evening when they were heard for the first time in Joplin. The program presented was of unusual interest, including quartets by Mozart and Albert Hill and shorter numbers by Sinding, Skilton and Glazounoff. In response to the enthusiasm aroused by their fine work, the Zoellners added several encores. The concert was the third of a series given by the Fortnightly Music Club, under whose auspices Lambert Murphy and Guiomar Novaes recently appeared.

TO INCORPORATE THE BALTIMORE SYMPHONY

New Orchestral Club Gives First Concert—Organize Children's Chorus

BALTIMORE, April 5.—Announcement has been made that the Baltimore Symphony Orchestra is to become an incorporated organization, the members of the Board of Estimates having been declared as the incorporators and directors. The name of the Baltimore Symphony Orchestra is to be protected by trade-mark registry. Frederick R. Huber, manager of the orchestra, at the suggestion of Mayor James H. Preston, brought about the incorporation of the municipal organization. Gustave Strube, the conductor, has in the brief period of the orchestra's existence developed an artistic standard that places the efforts of the home musicians upon a very commendable plane.

As an evidence of real musical interest among local players the concert of the Symphony Club of Baltimore, given at the Garden Theater, on Sunday, April 1, stands out prominently. The club is an organization of forty-five musicians, under the direction of Edward V. Cupero. The initial program comprised the Schubert "Unfinished" Symphony, Henry Hadley's "Atonement of Pan," the "Raymond" Overture, Thomas, and several solos given by Sophia Ezersky, Helen Schwartzman and Geldo Abrams.

F. C. B.

Bangor Schumann Club Concludes Its Recital Series

BANGOR, ME., April 6.—The Schumann Club gave its final recital of the season this afternoon before a large audience of members and guests in the residence of Helen Day. Anna Strickland, the club's president, sang the "Caro Nome" aria delightfully and the singing of Mrs. Henry Drummond, contralto, and Elizabeth Thaxter, soprano, who gave several American songs, also evoked a hearty response. Hazel Savage displayed pianistic proficiency in two of MacDowell's "Woodland Sketches." Mrs. Gwendoline Barnes, the well-known local viola player, gave two solos excellently, and Gertrude McClure, violinist, won applause in numbers by Vieuxtemps and Papini. Harriett L. Stewart and Miss Savage opened the program with a Mendelssohn overture played as a piano duet.

J. L. B.

How It Works Out

To the Editor of MUSICAL AMERICA:

You will be pleased to hear that the direct result of Mr. Freund's visit to "Our Town" is the Community Chorus which has been formed and which now numbers several hundred men and women. Robert Lawrence is director.

Truly yours,

GRACE JEVONS WELSH.

Birmingham, Ala., April 6, 1917.

HEMUS' INDIVIDUALITY Surprises Middle West

COLORADO—KANSAS—MISSOURI

Colorado Springs Telegraph, March 31, 1917.—One of the most beautiful concerts of the artists' course. With many it proved the crowning event of the season. There is something satisfying in Mr. Hemus' art which is wonderfully impressive.

Colorado Springs Gazette (by Wilhelm Schmidt), March 31, 1917.—"The recital by Percy Hemus at the Burns last evening may be safely counted among those rare musical events which remain indelibly impressed upon the mind. His style of singing proves that it is possible for a singer to be dramatic, to be intense, to be even declamatory and to enunciate the words of the text distinctly, without shouting, without for an instant sacrificing beauty of tone; without belittling, in other words, the musical idea in vocal art for the sake of a mere literary expression."

Topeka (Kan.) Capital (by D. A. Muller), March 28, 1917.—"His voice was beautiful, it was music in reality. . . . He sang 'Boots.' No, he did not sing it; he made us suffer through the horrors of it from first to last, the reality of the grewsome life-consuming hellish monotony seemed so vivid that we shivered and liked it. If I had to hear this song sung by Hemus once a week I would go mad and so would the rest of you. Percy Hemus is a man. If you doubt it, go any distance to hear him recite this song and you will be glad to agree with me."

St. Joseph (Mo.) News-Press, March 27, 1917.—"Without any question Mr. Hemus is a genius in interpretation. . . . The audience does not miss a single word."

St. Joseph (Mo.) Gazette, March 27, 1917.—"Perhaps a word could not be found in our language to fully express the sort of voice possessed by Percy Hemus, America's own baritone. . . . The singer made one feel so keenly the exact thing of which he was singing."

SECRETARY—HEMUS STUDIOS

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New York



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Extracts from CHICAGO Papers of Apr. 5, 1917 Relative to Recital of Arthur Herschmann

"A SERIOUS ARTIST. PLASTIC AND FLEXIBLE ORGAN. VERY GOOD COLORATURA. CORDIALLY RECEIVED. HIS MEZZA VOICE GAVE MUCH PLEASURE."

(HERMAN DEVRIES, Chicago American)

"HIS VOICE WAS EFFECTIVELY PRODUCED. FULLY CAPABLE OF THE DIFFICULT MEZZA VOICE. MOST SUCCESSFUL IN FRENCH SONGS."

(STANLEY K. FAYE, Chicago Daily News)

"A SONOROUS AND AMPLE ORGAN, USED WITH SKILL, INTELLIGENCE AND FINE TASTE."

(WALTER R. KNUPFER, Illinois Staats-Zeitung)

"A NATURALLY ATTRACTIVE VOICE."

(FELIX BOROWSKI, Chicago Herald)



DANVILLE, VA.—An Easter cantata was given at the Mount Vernon M. E. Church on April 1. Julia B. Thomasson, a pupil of William C. Carl, was the organist.

BOSTON.—Grace Bonner Williams was the assisting soloist at the last in a series of Lenten organ recitals given by Benjamin Whelpley in the Arlington Street Church April 4.

MOUNT VERNON, N. Y.—An appealing organ recital by Ada Keigwin, assisted by Clara Nadeau Beaudry, contralto, was given at the First Church of Christ Scientist on March 29.

DENVER, COL.—Henry Houseley, the Denver organist and composer, is able to resume his professional activities after several weeks' confinement in the hospital from the effects of a fall that fractured a knee cap.

SCHENECTADY, N. Y.—Joseph Derrick gave an organ recital at the First Reformed Church Thursday evening, assisted by Mrs. Millicent James, soprano; James Crapp, tenor, and Marjorie Howland, harpist.

BURLINGTON, N. J.—The second annual music festival of the Burlington Public Schools will be given under the direction of Clarence Wells, Supervisor of Music, on Friday, April 27, at the Auditorium Theater.

PARKERSBURG, W. VA.—Gatty Sellars, the popular English organist, gave another recital here on the evening of March 27, further enhancing his local reputation. Several of the organist's own compositions created much enthusiasm.

CRANFORD, N. J.—A series of lectures on music was given recently by Mrs. Martha Gross Plumb, with illustrations by Phyllida Ashley, pianist; Mary Pasmore, violinist; Elizabeth Hammond, cellist, and Julia Kuebler, mezzo-soprano.

ESCANABA, MICH.—Dan Beddoe, the noted New York tenor, gave a recital here at the Swedish Lutheran Church before a large audience on March 27. Mr. Beddoe was called upon to give several encores. Mrs. C. A. Lund was an effective accompanist.

ALBANY, N. Y.—The Reynolds Instrumental Trio gave an Easter market entertainment at the First Congregational Church, assisted by Mrs. Jean Newell Barrett, soprano. The trio comprises Paul E. Reynolds, violinist; Louis Reissig, pianist, and Claude B. Haire, cellist.

TROY, N. Y.—The Glee Club of the Emma Willard Conservatory of Music presented the operetta, "The Feast of the Red Corn," recently under the direction of S. Grahame Nobbes. The dances were directed by Miss Allen. The proceeds were devoted to the American Ambulance Corps.

BAYONNE, N. J.—A markedly successful recital was given recently in the First Methodist Church for the benefit of the organ fund, by Elizabeth Hoagland, violinist, and Florence Lee, pianist, assisted by Mrs. H. F. J. Knoblock, soprano. Miss Hoagland is an artist pupil of Edward Fajans.

ROCKFORD, ILL.—Myron E. Barnes presented Alexander Foster, baritone, in recital March 27 at Schumann Recital Hall, Rockford, Ill. Mr. Foster was assisted by the Copeland Trio and Hazel Hicks Heiliger, accompanist. Mr. Foster displayed a splendid voice and excellent interpretative abilities.

DENVER, COL.—Arrangements have been completed for a tour of Colorado by the Forsyth-Parsons Concert Company, the principals being Alice Forsyth, soprano, and Chauncey Parsons, tenor, winners in the State singing contest held here last spring. Mr. Parsons will return from New York for the tour, which will be made during May and June.

MORGANTOWN, W. VA.—T. A. Thomas, tenor, and Margaret Horne, violinist, gave a splendid joint recital before a discriminating audience in Commencement Hall of West Virginia University on March 29. The artists were assisted by Frederick C. Butterfield, pianist, and Herbert Beaumont, cellist.

BOSTON, MASS.—Alice Eldridge, the accomplished young pianist; Rosetta Key, soprano; Hazel Clark, violinist, and Mme. Edith Noyes Greene, accompanist, gave the program for the Morning Musicales, for the benefit of the New England Peabody Home for Crippled Children in the Copley-Plaza Hotel, April 4.

DENVER, COL.—A series of three sonata recitals, introducing works for piano and violin, was concluded on April 1 at Wolfe Hall, by Caroline Holme Walker, pianist, and Marguerite von Fritsch Hughes, violinist. Mrs. George Spalding, cellist, assisted in Mendelssohn and Tchaikowsky trios. Mrs. Walker gave explanatory talks.

NEWARK, N. J.—Participating in a recent program of the Newark Choral Club were Mrs. Richard Couper, Cleveland Perry, Annette Faatz, Charles Langbein, Mary Potter, Eugene Scudder, Claude Velsor, Emily Pierson and Sidney Baldwin. Marie Kaiser, the soprano, gave a recital at the Edison Shop on March 27.

BOSTON.—Arthur Wilson, the prominent vocal teacher, enjoyed the unique distinction recently of having four of his students engaged, at their first hearing, for the choir positions in the First Unitarian Church of Winchester, Mass. The singers chosen are Henrietta Adams, soprano; Ida Wilson, contralto; Ben Reddin, tenor, and Lester Aldrich, baritone.

TULSA, OKLA.—Mrs. J. L. Piersol, who came here recently from St. Louis, has been doing excellent work as organist at the Boston Avenue M. E. Church. She appeared in recital at Convention Hall, April 1. The annual concert of the Cadman Club, with Virginia Shaffer of the Chicago Opera Company as soloist, was scheduled for April 14 at Convention Hall.

NEW BRITAIN, CONN.—The Woman's Club met on March 27 and elected the following officers for the ensuing year: Mrs. Andrew J. Sloper, president; Mrs. E. W. Schultz and Mrs. I. D. Russell, vice-presidents; Mrs. Lawrence Mouat, recording secretary; Mrs. R. N. Hemenway, corresponding secretary; Mrs. George Rapelye, treasurer, and Mrs. George B. Germond, auditor.

WORCESTER, MASS.—A well attended concert was given recently in the Assembly Hall of the Hultman-McQuaid Conservatory, by pupils of the school. Of chief interest was the playing of Albert Erickson, eleven-year-old pupil of Paul Hultman, who gave three movements of Rubinstein's Concerto No. 4 in D Minor with an accuracy of fingering and a technique far above the ordinary.

YORK, PA.—There has just been installed in the First Presbyterian Church a fine organ costing \$13,500. The instrument was used for the first time on March 25, when the vested choir of fifty voices gave an excellent performance of Noble's festival cantata, "Gloria Homini." Organist Bartz directed and played the organ and George Sutton of Harrisburg sang the baritone solo parts.

TACOMA, WASH.—Margaret McAvoy, the talented young Tacoma pianist, has been engaged as accompanist and assisting soloist for Theo Karle, the distinguished tenor. Miss McAvoy will assist Mr. Karle on his entire Western tour, beginning her engagement when he appears with the Seattle Philharmonic Orchestra, April 5, and for subsequent engagements in Seattle, Tacoma, Portland and a number of other Western cities.

TACOMA, WASH.—In the interests of the recently organized branch of the Red Cross Society in Olympia, a group of talented young people of Tacoma gave a benefit program in the Ray Theater. Taking part were L. Maude Kandle, soprano; Ruth Davies, classic dancer, and Nelson Morrison, pianist. Mrs. J. A. Gabel played several violin obbligatos and Mrs. T. V. Tyler was the accompanist.

NEWARK, N. J.—A concert was given recently by the Lotus Quartet, Robert Martin, first tenor; William Hicks, second tenor; Nelson Raymond, baritone, and Frank Cannell, bass. John H. Taylor of this city has published a composition entitled "The Angelus." Clara Haase, soprano, and Anna Haase, contralto, have just completed a successful season with the San Carlo Opera Company.

MONTCLAIR, N. J.—A musicale arranged by Agnes Everett for the benefit of the Montclair Branch of the National Special Aid Society was given at the residence of Mr. and Mrs. William B. Dickson, Montclair, on March 31. The program was presented by Mrs. Florence Turner-Maley, soprano; Earle Tuckerman, baritone; Winifred Young, pianist. Mrs. Maley sang several of her own song compositions.

SEATTLE, WASH.—The United German Singing Societies gave a concert on March 25. The Liederkrantz Society, under A. Lueben; the Men's Chorus, Karl Schwerdtfeger, conductor, and the Arion Society, Claude Madden, conductor, appeared. The soloist was Lillian Schoenberg, soprano. A trio composed of Charlotte E. LeGrande, Louis Habernal and Miss Schoenberg, sang several numbers.

NEW YORK CITY.—A splendid performance of Bach's "St. Matthew Passion" was given at St. Bartholomew's Church on April 4, under the direction of Arthur S. Hyde, organist and choir-master. The soloists were Grace Kerns, soprano; Mrs. Benedict-Jones, contralto; William Wheeler, tenor, and Edgar Schofield, baritone. The choir was assisted by the entire choir of the Cathedral of St. John the Divine.

BROOKLINE, MASS.—The Impromptu Club of Women's Voices, Mrs. Walton Crocker, director, gave its regular concert on March 28 at the home of Mrs. George E. Armstrong. In addition to the chorus numbers, Lora May Lampert, soprano, sang a group of songs; Mrs. Thomas Hanley and Stewart Wille played a Suite for two pianos, Mrs. Hanley and Gertrude Marshall played a piano and violin Sonata, and several members were heard in quartets.

NEWARK, N. J.—Otto K. Schill, the violin pedagogue, played in St. Paul's M. E. Church. Dudley Buck's "Story of the Cross" was rendered at St. Mark's Church, with Dora Becker Shaffer, violinist, as soloist. Du Bois's "Seven Last Words" was given at St. James' Episcopal Church, under the direction of Sidney A. Baldwin. The soloists were Rosalynde Snedeker, soprano; Sarah Heilmann, contralto; Harry Cole, tenor, and Hermann Kreidler, bass.

ALBANY, N. Y.—Austin Springer gave a lecture recital on Mendelssohn at the Mason Piano School recently. Mr. Springer was assisted by his pupil, Edith L. Vrooman, pianist. The annual spring musicale of the Milne High School of the State College for Teachers was given recently for the benefit of the college paper. A feature was the playing of Mrs. Peter Schmidt, violinist. The assisting artists were Marion H. Packer, contralto; Helen A. Steele, pianist, and Edgar S. Van Olinda, tenor.

LENA, ILL.—The Lena Choral Club of thirty members presented an attractive program, March 30, consisting of selections from operas for full chorus and male chorus, solos and duets. The concert was the outcome of a season's work under the excellent leadership of Dr. Guernsey E. Alzeno. The soloists were Mrs. S. G. Kreider, Mrs. G. E. Alzeno, Tesse and Birdie Zoeger and Elizabeth Prasse and Jennie E. Berhenke, accompanist. The performance showed what praiseworthy things a chorus in a town of 1500 population could accomplish.

FAYETTEVILLE, ARK.—Henry Doughty Tovey, pianist, director of the University School of Music (University of Arkansas), gave a recital on the afternoon of April 4. Mr. Tovey was assisted by Mary Cummings Bateman, soprano, who sang an aria from "Mig-

non." The pianist's offerings were movements from concertos by Schütt, MacDowell and Grieg. On the following afternoon an interesting program of compositions for two pianists was given by Miss Moliere and Mr. Tovey. Works by Arensky, Grieg and Saint-Saëns were heard.

SYRACUSE, N. Y.—Dudley Buck's cantata for Eastertide, "Christ the Victor," was presented on the evening of April 8 by the choir of the First Baptist Church, Syracuse, N. Y., under the direction of Prof. Howard Lyman, with Charles M. Courboin at the organ. The soloists were Daisy Connell, soprano; Alice Coddington, contralto; William A. Snyder, tenor, and C. Harry Sandford, baritone. This musical service was preceded by another on the evening of Friday, April 6, when Stainer's "Crucifixion" was sung, with Mr. Snyder and Mr. Sandford in the principal solos.

WORCESTER, MASS.—Vesta Wik Thyden, soprano, and Mabel A. Anderson, contralto, accompanied by Josephine Knight, Boston, gave a song recital, March 20, before an audience of more than 400 persons in Tuckerman Hall of the Woman's Clubhouse. The young women made a most favorable impression. This is the first joint program given by Mrs. Thyden and Miss Anderson, who have just been appointed soprano and contralto soloists of Plymouth Church. Rena M. Flardo, blind soprano, appeared in song recital in Horticultural Hall March 27, assisted by Elizabeth M. Dolan, pianist, and Edith A. Bullard, accompanist.

SAN JOSE, CAL.—Dudley Wendt, basso, of this city has departed to continue his vocal study in Chicago. Before leaving, he was honored by a recital given by his teacher, Homer de Witt Pugh. In addition to numbers excellently presented by Mr. Wendt, the program included solos by Winifred Estabrook, Astennath Post, Claude Mansfield and Charles Pugh, all of whom showed good training. Daisie L. Brinker, pianist, who has just returned after several months of study with Heinrich Gebhard, appeared in recital at the First Methodist Episcopal Church recently, with Chester Herold, tenor, and Nicola de Lorenzo, violinist.

ALBANY, N. Y.—Harry Alan Russell played Reubke's Sonata on the Ninety-fourth Psalm at the last Lenten organ recital at All Saints' Cathedral. An entertainment was given at the Fourth Presbyterian Church recently in which the following took part:

Mrs. Charles Grubb, Harold Mosher, Mrs. George B. Elwell, Jessie Browne, pianists; Agnes McMurray, soprano; Kathryn, Smith, contralto; Harold Browne, violinist; Mabel Spencer, mandolinist, and the Beethoven Quartet, comprising James Michael and Eugene Richter, tenors, and Lewis Rohloff and William Lofink, basses. The accompanists were Edna Wasserbach, William Vogel and Abram W. Lansing.

NEWARK, N. J.—Stainer's "Crucifixion" was performed on three occasions last week, under the direction of James Philipson, at the Clinton Avenue Reformed Church, the soloists being Ernest A. Burkhardt, tenor, and Elmer A. Ross, bass; at Trinity Episcopal Church, John Barnes Wells, tenor, and Frederick Scheke, bass, and at the Third Presbyterian Church, J. H. Huntington, Jr., director, with Ernest A. Burkhardt and William Simmons, as soloists. Mrs. Mary Hissem de Moss, soprano; Margaret Dunlap, contralto; Louis James, tenor and Earle Tuckerman, bass, were the soloists at Roseville Methodist Episcopal Church, and Florence Mulford, contralto; Mrs. Edith Ten Broeck Krick, soprano, and S. J. Shoemaker, bass, sang under the direction of Frank A. Sterling at Centenary M. E. Church.

TROY, N. Y.—Rossini's "Stabat Mater" and "Legend" of Tchaikowsky were given at the Palm Sunday musical service by the choir of St. Joseph's Church under the direction of James McLaughlin, Jr., organist. The soloists were: Agnes L. O'Brien, soprano; Bart E. Dunn, tenor, and Charles F. Crowley, baritone. The choir of the First Baptist Church, under Eva M. Lennox, organist, gave Stainer's "The Crucifixion" Palm Sunday evening. The soloists were Gertrude Shacklady and Carrie Richardson, sopranos; Mrs. E. A. Peck and Mrs. Clarence T. Weaver, altos; George W. Reynolds and Clarence T. Weaver, tenors; Fritz Beiermeister, Herbert G. Vanderpool and Norbury Smith, basses. The choir of the Trinity Episcopal Church offered Maunder's "Olivet to Calvary," under the direction of Frank Wills, organist and choirmaster.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Individuals

Abbott, Margaret—Gloversville, N. Y., Apr. 19; Paterson, N. J., Apr. 25; Elmira, Apr. 29.
Adler, Clarence—Paterson, N. J., Apr. 15; East Orange, N. J., Apr. 18; New York (MacDowell Club), Apr. 25; Philadelphia, Pa., Apr. 26, 27.
Alcock, Merle—Providence, R. I., Apr. 15.
Aida, Frances—Chicago, Apr. 22.
Althouse, Paul—Providence, R. I., Apr. 15; Holyoke, Mass., Apr. 17; East Orange, Apr. 18; Waterbury, Conn., Apr. 24; Clarksburg, W. Va., Apr. 26.
Austin, Florence—Harrisburg, Pa., Apr. 16; Johnstown, Pa., Apr. 18; Altoona, Pa., Apr. 20; Williamsport, Pa., Apr. 23; Elmira, N. Y., Apr. 25; Binghamton, N. Y., Apr. 27; Scranton, Pa., Apr. 30.
Bauer, Harold—New York (Ritz), Apr. 20 and 27.
Biggs, Richard Keys—New York (Washington Irving High School), Apr. 15, 22, 29.
Bloch, Alexander—Mt. Vernon, Apr. 15; Corning, N. Y., Apr. 25.
Brenka, Zabetta—Holyoke, Mass., Apr. 17.
Brines, M. J.—Mason City, Ia., Apr. 18, 19; Chicago, Apr. 24.
Campbell, John—Lansing, Mich., Apr. 25.
Carri, Ferdinand—New York (Æolian Hall), Apr. 28.
Cherniavsky, Leo, Jan and Mischel—Rotorua, Apr. 14; Auckland, Apr. 17; Hamilton, Apr. 18; Cambridge, Apr. 19; Te Kuiti, Apr. 20; Huntville, Apr. 21; Taihape, Apr. 23; Morton, Apr. 24; Howera, Apr. 25; Stratford, Apr. 26; New Plymouth, Apr. 27; Wanganui, Apr. 28; Teiding, Apr. 30.
Clark, Charles W.—Houston, Tex., Apr. 15.
Clausen, Julia—Kansas City, Apr. 20.
Copeland, George—New York City, Apr. 18.
Cornu, Louis J.—New York (Æolian Hall), Apr. 26 (Junior Orchestra).
Courboin, Charles M.—Warren, Pa. (Trinity Church), Apr. 19.
Culp, Julia—Oxford, O., Apr. 13.
Dadmun, Royal—Minneapolis Symphony Orchestra, spring tour, up to last week in May.
Dale, Esther—Northampton, Mass., Apr. 28.
Dambols, Maurice—New York (Æolian Hall), Apr. 21.
Eldridge, Alice—New York City, Apr. 30.
Deru, Edouard—New York (Æolian Hall), Apr. 16.
Dufau, Jenny—Chicago, Apr. 25.
Elman, Mischa—Boston, Apr. 15.
Fay, Maude—San Jose, Apr. 15; San Francisco, Apr. 17; Oakland, Cal., Apr. 20; Kansas City, Apr. 27.
Ferguson, Bernard—New York City, Apr. 17; Brookline, Mass., Apr. 15.
Fremstad, Olive—New York (Æolian Hall), Apr. 14.
Gabrilowitsch, Ossip—New York (Æolian Hall), Apr. 15 and 27.
Gauthier, Eva—New York (Æolian Hall), Apr. 30.
Gebhard, Heinrich—Newport, R. I., Apr. 19.
Genovese, Nana—Stamford, Conn., New Haven, Hartford, Bristol, in April.
Gideon, Henry L.—Boston, Apr. 13; Lynn, Mass., Apr. 18; Boston, Apr. 20, 24.
Gideon, Constance Ramsay—Boston, Apr. 13; Whitman (aft.), Apr. 20; Boston (evg.), Apr. 20; Boston, Apr. 24 and 30.
Gilbert, Harry—Winston-Salem, N. C., Apr. 14; Burlington, Vt., Apr. 20; New York City, Apr. 22, 23 and 26.
Gilbert, Hallett—Oakland, Cal., Apr. 15; Los Angeles, Apr. 23; Riverside, Cal., Apr. 29.
Glenn, Wilfred—Cleveland, Apr. 26.
Gulibert, Yvette—New York (Maxine Elliott Theater), Apr. 13.
Guthrie, Claude—Muskogee, Okla., Apr. 17; San Francisco, Cal., Apr. 25.
Gunn, Kathryn Platt—Locust Valley, L. I., Apr. 15; Newark, N. J., Apr. 30.
Gunster, Frederick—Birmingham, Ala., Apr. 16; Shreveport, La., Apr. 25.
Hackett, Arthur—Brooklyn, Mass., Apr. 17; Little Rock, Ark., Apr. 24, 25 (St. Louis Symphony Orchestra); Shreveport, La., Apr. 26, 27 (St. Louis Symphony Orchestra).
Hamlin, George—Galesburg, Ill., Apr. 19.
Hayes, Helen Augusta—New York (Æolian Hall), Apr. 17 (pupils).
Hazard, Marguerite—Mt. Vernon, N. Y., Apr. 27.
Hemenway, Harriett Sterling—Brookline, Mass., Apr. 15; Danville, Va., Apr. 19, 20; Windsor, Vt., Apr. 24; Fitchburg, Mass., Apr. 26.
Hempel, Frieda—Chicago, Apr. 25.
Heyman, Katherine Ruth—New Orleans, Apr. 16.
Hinshaw, William—New York (Æolian Hall), Apr. 23.
Hofmann, Josef—New York (Carnegie Hall), Apr. 14.
Homer, Louise—Chicago, Apr. 13, 14 (with Chicago Symphony Orchestra).
Hubbard, Havrah (Operalogues)—Muskego, Okla., Apr. 17; San Francisco, Cal., Apr. 25.
Huss, Henry Holden—New York (Comedy Theater), Apr. 16.
Jacobino, Sascha—Philadelphia (Bellevue Stratford), Apr. 19.
Jeffers, Geneva—Brookline, Mass., Apr. 15; Fitchburg, Mass., Apr. 26, 27.
Jomelli, Mme. Jeanne—Oakland, Cal., Apr. 15; Los Angeles, Apr. 23; Riverside, Cal., Apr. 29.
Kaiser, Marie—Des Moines, Ia., Apr. 13, 14; Oskaloosa, Ia., Apr. 16; Minneapolis (Apollo Club), Apr. 17; Maryville, Mo., Apr. 18; Lawrence, Kan., Apr. 19; Salina, Kan., Apr. 20; Hutchinson, Kan., Apr. 21.
Karle, Theo.—Vancouver, Apr. 13; Baltimore, Apr. 23; Fitchburg, Apr. 26.
Kerns, Grace—Pittsburgh, Pa., Apr. 27.

Kreidler, Louis—Milwaukee, Apr. 15; Greenville, S. C., Apr. 23; Greensboro, N. C., Apr. 24.
Kurt, Melanie—Cincinnati, O., Apr. 13, 14.
Lawton, Ralph—New York (Æolian Hall), Apr. 17.
Leginska, Ethel—San Antonio, Tex., Apr. 14; Denton, Tex., Apr. 16; Sherman, Tex., Apr. 17; Arkansas City, Kan., Apr. 19; Sioux Falls, S. D., Apr. 23; Providence, R. I., Apr. 29.
Littlefield, Laura—Boston (Apollo Club), Apr. 17; Natick, Mass., Apr. 24.
McMillan, Florence—Chicago, Apr. 14; Iowa City, Apr. 16; Milwaukee, Apr. 20; Briarcliff Manor, Apr. 22; Stamford, Conn., Apr. 23.
MacLaren, Gay Zenola—Indiana, Pa., Apr. 13; Aunville, Pa., Apr. 14; Cumberland, Md., Apr. 16; Ingram, Pa., Apr. 17; Apollo, Pa., Apr. 18; Mt. Lebanon, Pa., Apr. 19; Greenville, Pa., Apr. 20; Ambridge, Pa., Apr. 21; Spencer, W. Va., Apr. 23; Granville, O., Apr. 24; Findley, O., Apr. 25; Greenville, O., Apr. 26; Salem, O., Apr. 27.
Margolis, Samuel—New York (Æolian Hall), Apr. 24 (pupils' recital).
Martin, Frederic—Brooklyn, N. Y., Apr. 15; Danville, Va., Apr. 19, 20; Syracuse, N. Y., Apr. 26; Englewood, N. J., Apr. 27.
Matzenauer, Margaret—Chicago, Apr. 27, 29.
Middleton, Arthur—Albany, N. Y., Apr. 13; Buffalo, Apr. 16; Athol, Mass., Apr. 18; Rock Island, Ill., Apr. 23; St. Louis, Apr. 24; Lansing, Mich., Apr. 25; Oklahoma City, Okla., Apr. 30.
Miller, Christine—Greenfield, Mass., Apr. 17; Philadelphia, Apr. 19; Little Rock, Ark., Apr. 23; Shreveport, La., Apr. 25; Nashville, Tenn., Apr. 27.
Miller, Reed—Jacksonville, Fla., Apr. 14; Brunswick, Ga., Apr. 15; Waycross, Ga., Apr. 16; Savannah, Ga., Apr. 18; Charleston, S. C., Apr. 19; Orangeburg, S. C., Apr. 20; Sumter, S. C., Apr. 21; Darlington, S. C., Apr. 22; Fayetteville, N. C., Apr. 23.
Morrissey, Marie—Pittsburgh, Apr. 20; Brooklyn, Apr. 23; New York City, Apr. 24; Fitchburg, Mass., Apr. 27; tour of Pennsylvania, Ohio and Illinois to May 1.
Moses, Myrtle—Greenville, S. C., Apr. 23; Greensboro, N. C., Apr. 24; Rock Hill, S. C., Apr. 27.
Mukle, May—New York (Comedy Theater), Apr. 16.
Orrell, Lucille—Chicago, Apr. 22.
Paderewski, Ignace—Chicago, Apr. 22.
Parks, Elizabeth—Dobbs Ferry, N. Y., Apr. 13 and 18; Corning, N. Y., Apr. 25; Boston, Apr. 29.
Peage, Charlotte—Boston (Symphony Hall), Apr. 29.
Powell, Maud—New York (Æolian Hall), Apr. 23.
Prosser, Eunice—New York (Comedy Theater), Apr. 15.
Rasely, George—Dobbs Ferry, Apr. 19.
Ranki, John—Milwaukee, Apr. 19.
Renard, Rosita—New York (Æolian Hall), Apr. 16.
Reuter, Rudolph—Spartanburg, S. C., Apr. 15; Macon, Ga., Apr. 17.
Rogers, Francis—Exeter, N. H., Apr. 14; Boston, Apr. 16; New York, Apr. 21 and 23; Lakeville, Conn., Apr. 26.
Sandy, Herman—Doylestown, Pa., Apr. 27.
Sapin, Mme. Cara—Newburyport, Mass., Apr. 26.
Schutz, Christine—St. Louis, Apr. 18.
Seagle, Oscar—Glens Falls, N. Y., Apr. 13; Painesville, Apr. 16; Indianapolis, Apr. 17; Lake Forest, Ill., Apr. 21; Little Rock, Ark., Apr. 23.
Shawe, Loyal Phillips—Providence, R. I., Apr. 18; Boston, Apr. 25.
Simmons, William—Pittsburgh, Apr. 15.
Spross, Charles Gilbert—New York, Apr. 14; Franklin, Pa., Apr. 17; Binghamton, N. Y., Apr. 19; Wilmington, Del., Apr. 24; Poughkeepsie, N. Y., Apr. 26; Hartford, Conn., Apr. 30.
Staberg-Hall, Mrs.—New York (Æolian Hall), Apr. 13.
Smyth, Ethelynde—Melrose, Mass., Apr. 26.
Stults, Monica Graham—Chicago, Apr. 16.
Thibaud, Jacques—New York (Ritz), Apr. 20 and 27.
Troxell, Charles—New Rochelle, N. Y., Apr. 16; Easton, Pa., Apr. 24.
Van Dresser, Marcia—New York, Apr. 15, 19; Philadelphia, Apr. 23; Washington, D. C., Apr. 27.
Van der Veer, Nevada—Jacksonville, Fla., Apr. 14; Brunswick, Ga., Apr. 15; Waycross, Ga., Apr. 16; Savannah, Ga., Apr. 18; Charleston, S. C., Apr. 19; Orangeburg, S. C., Apr. 20; Sumter, S. C., Apr. 21; Darlington, S. C., Apr. 22; Fayetteville, N. C., Apr. 23; Raleigh, N. C., Apr. 25; Goldsboro, N. C., Apr. 26; Wilmington, N. C., Apr. 27; Rocky Mount, N. C., Apr. 28; Durham, N. C., Apr. 29; Greensboro, N. C., Apr. 30.
Veryl, Marion—Springfield, Apr. 13; New York, Apr. 15; New York (MacDowell Club), Apr. 17; Boston, Apr. 24; Malden, Mass., Apr. 25; Springfield, Mass., Apr. 28; Stamford, Conn., Apr. 30.
Williams, Grace Bonner—Syracuse, N. Y., Apr. 26.
Ysaye, Eugen and Gabriel—New York (Æolian Hall), Apr. 16.

Orchestras, Quartets, Choruses, Etc.

Apollo Quartet—New Britain, Conn., Apr. 13; Lawrence, Mass., Apr. 17; Shelburne Falls, Mass., Apr. 18; Dorchester, Mass., Apr. 19; Somerville, Mass., Apr. 23; Derry, N. H., Apr. 26; Boston, Apr. 30.
Chicago Symphony Orchestra—Chicago, Apr. 13, 14; Aurora, Apr. 16; Chicago, Apr. 20, 21.
Cincinnati Symphony Orchestra—Cincinnati, O., Apr. 13, 14.
Community Music, National Conference—New York, June 1.
Criterion Male Quartet—Rutherford, N. J., Apr. 13.
Gamble Concert Party—Ashburn, Ga., Apr. 14; Hadley, Ga., Apr. 17; Sandersville, Ga., Apr. 19; Dublin, Ga., Apr. 21; Eastman, Ga., Apr. 23; Fort Valley, Ga., Apr. 25; Oglethorpe, Ga., Apr. 27; Smithville, Ga., Apr. 28.
Glee Club of the Friendly Sons of St. Patrick—New York (Æolian Hall), Apr. 16.
Kneisel Quartet—New York (MacDowell Club), Apr. 25.
Minneapolis Symphony Orchestra—Des

Moines, Ia., Apr. 14; Oskaloosa, Ia., Apr. 16; Centerville, Ia., Apr. 17; Maryville, Mo., Apr. 18; Lawrence, Kan., Apr. 19; Salina, Kan., Apr. 20; Hutchinson, Kan., Apr. 21; Bartlesville, Okla., Apr. 23; Springfield, Mo., Apr. 24; Fort Scott, Kan., Apr. 25; Joplin, Mo., Apr. 26; Pittsburg, Kan., Apr. 27; St. Joseph, Mo., Apr. 28; Kansas City, Mo., Apr. 29; Warrensburg, Mo. (aft.), Apr. 30; Sedalia, Mo. (evg.), Apr. 30.
New York Community Chorus—New York (De Witt Clinton High School), Apr. 17, 24; New York (Hippodrome), Apr. 29; New York (Madison Square Garden), June 1.
Nyllic Choral Society—New York (Æolian Hall), Apr. 26.
Russian Symphony Orchestra—Birmingham, Ala., Apr. 15-21.
Scandinavian Symphony Society—New York (Carnegie Hall), Apr. 14, orchestra and chorus.
Singers' Club of New York—New York (Æolian Hall), Apr. 19.
Sinsheimer Quartet—New York (Markel Musicale), Apr. 16; New York (Ethical Culture School), Apr. 20.
St. Louis Symphony Orchestra—St. Louis, Apr. 16, 23; Little Rock, Ark., Apr. 24, 25; Shreveport, La., Apr. 26, 27.
Syracuse University Chorus—Syracuse, N. Y., Apr. 26; soloists, Grace Bonner Wil-

lams, Florence Mulford, Frederic Martin, Frank Ormsby, Harry Vibbard.
Young Men's Symphony Orchestra—New York (Æolian Hall), Apr. 29.

Festivals

Ann Arbor May Festival—Ann Arbor, Mich., May 2, 3, 4, 5.
Bach Festival—Bethlehem, Pa., June 1.
Chicago Music Festival—Chicago (Auditorium), week of Apr. 23.
Chicago North Shore Music Festival—Evanston, Ill., May 28, 29, 31 and June 2.
National Federation of Music Clubs—Tenth Biennial Convention—Birmingham, Ala., Apr. 15, 16, 17, 18, 19, 20, 21.
Paterson Festival—Paterson, N. J., Apr. 25.
Richmond Music Festival—Richmond, Va., first week in May; soloists, Mme. Amelita Galli-Curci, Giovanni Martinelli, Mme. Mabel Garrison, Giuseppe de Luca, Mme. Hulda Leshanska, Margaret Keyes, Morgan Kingston and Clarence Whitehill.
Spartanburg Music Festival—Spartanburg, S. C., May 16, 17, 18. New York Symphony Orchestra and following soloists: Margaret Matzenauer, Anna Fitziu, Merle Alcock, Princess Tsianina, Albert Lindquest, Charles T. Tittmann, William M. Kincaid.

COAST CONCERT WINS \$20,000 FOR ALLIES

American Red Cross Shares in Receipts—"Days of Gold" Recalled

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1101 Pine Street,
San Francisco, April 3, 1917.

COMING at a time when the war spirit was just beginning to arouse the San Francisco public, the Melba concert in aid of the United Allies' Relief Fund and the American Red Cross was made a big patriotic demonstration, with the musical features merely incidental.

Thursday evening was the time and the Exposition Auditorium the place. More than 12,000 persons crowded into the big building, and it was nearly nine o'clock before the last of the patrons had reached their seats.

The Columbia Park Boys' Band began the program with the national airs, and kept the audience rising to its feet as it heard in succession "The Star-Spangled Banner," the Russian Hymn, the Belgian air, the "Marseillaise" and "America," (or "God Save the King").

Major General J. Franklin Bell, U. S. A., appeared with Mme. Melba, who had marched in to the music of "The Marseillaise." The two received prolonged applause. General Bell said:

"Mme. Melba, in the name of the officers and men of the Allied nations now fighting in various parts of the world, I wish to thank you for your great service. In the name of the officers and men of the United States Army, now ready for any duty which the American people may impose upon them, I thank you also."

Then the Auditorium seemed shaken by the applause. Small flags had been supplied to all who entered the doors, and these were waved, while the applause grew to a storm of shouting.

A group of Red Cross nurses made an inspiring appearance, carrying the flags of England, Russia, Belgium and France, while Melba dramatically took position at the center with the Stars and Stripes.

The musical numbers were all of de-

lightful character. Melba sang in good voice, responding to encores with "Annie Laurie," "Comin' Thro' the Rye" and an Italian song. Tina Lerner was enthusiastically recalled at each appearance and played additional compositions.

Near the close of the concert Melba offered boutonnières for sale, and men rushed by scores to the stage. Then the audience began throwing coin to the stage, silver and gold raining about the diva until more than \$2,000 had been contributed in this manner, reminiscent of the "Days of Gold" in San Francisco. One of the coins fell into the piano. Joseph D. Redding went about the stage with a small bag, gathering up the money. William J. McCoy, one of the local composers, and General Bell assisted in the same work, using baskets.

The proceeds amounted to more than \$20,000. Melba, herself, paid \$500 for a box.

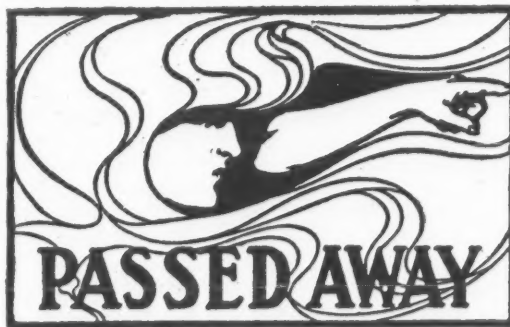
Impresario Will L. Greenbaum managed the affair, assisted by Selby C. Oppenheimer. The honorary committee consisted of Consul General A. Carnegie Ross, Great Britain; Consul General J. Neltner, France; Consul General A. M. De Wywodzoff, Russia; Vice-Consul Chevalier Pio Margotti, Italy; Consul General F. Drion, Belgium, and Consul General M. Hanihara, Japan. On the executive committee were: William H. Crocker, chairman; D. J. Murphy, treasurer; Jerome B. Landfield, Robert M. Eyre, Wharton Thurston and Joseph D. Redding.

The San Francisco Symphony Orchestra closed its sixth year with the Friday and Sunday concerts in the Cort Theater, this being the program:

Symphonic Poem, "Tasso," Liszt. Scherzo, "Sorcerer's Apprentice," Dukas. Symphony No. 5, C Minor, Beethoven.

At the conclusion of each concert, Conductor Alfred Hertz presented "The Star-Spangled Banner," the orchestra rising to play this patriotic number. Mr. Hertz is becoming an American citizen as rapidly as the operation of the legal machinery permits. He will soon receive his final papers. San Francisco has a very large and influential German population, with many of the leading musicians included. Only the most friendly and harmonious feelings prevail.

THOMAS NUNAN.



Joseph Burr Tiffany

Joseph Burr Tiffany, a connoisseur of art and music, died on April 3 at his home, 234 Palisade Avenue, Yonkers, at the age of sixty-one. Mr. Tiffany was a graduate of Cornell University. He created and was for many years head of the art department of Steinway & Sons. During the administrations of President Roosevelt Mr. Tiffany originated the White House recitals in which the world's foremost musicians took part.

Melville Ellis

Melville Ellis, pianist, died on April 4 of typhoid fever at the New York Hospital at the age of thirty-nine. Mr. Ellis was born in Phoenix, Ariz. He came

Minna Jovelli

Minna Jovelli, coloratura soprano, died from meningitis on April 9. Miss Jovelli, who had recently been coaching with Mme. Alice Garrigue Mott, the New York vocal instructor, sang important soprano rôles at the Cologne Opera House and had successful appearances in Vienna and Prague. She was the daughter of the well-known actor, K. Carl Jovelli.

Thomas G. Atkins

HARTFORD, CONN., April 7.—Thomas G. Atkins, at one time leader of Colt's Band in this city, died on March 29 in Kansas City, Mo., aged ninety-four. He was formerly a bandmaster in the British army and was later bandmaster for the Third Connecticut Artillery in the Civil War. In 1880 he was appointed bandmaster at the Soldiers' Home in Dayton, Ohio. Mr. Atkins is survived by his wife and six children, all of the latter being musicians.

W. E. C.

FRANCE HONORS US IN OPERA CONCERT

Count d' Harcourt Conducts Performance of Gounod Oratorio at Metropolitan

Official France, which in the course of its lively propaganda for French music in this country has acquainted us in quick succession with Joseph Bonnet, Robert Lortat, the Society of Ancient Instruments and Gabrielle Gills sponsored a performance of Gounod's oratorio, "Mors et Vita," at the Metropolitan Opera House last Sunday night. Done for the benefit of the Franco-American Committee of the Paris Conservatoire, of which committee Whitney Warren is the founder, and Saint-Saëns, Fauré, Dubois, Vidal, Charpentier, Widor and Paladilhe "members of honor," the work was prepared and conducted by Count Eugène d'Harcourt, who, according to the program, came all the way from Paris for the purpose. The Count is no stranger to America, having made several visits, the last of which involved a musical mission to the San Francisco Exposition; and his compositions have been at various times played by the Boston and Chicago orchestras. The object of his present call should confer on him further distinction. One is not often treated to the singular spectacle of a conductor crossing the Atlantic to lead a Gounod oratorio.

The cause if not the attraction certainly deserved a warmer response than it obtained Sunday evening. The house was far from full and the enthusiasm not altogether what might have been expected. The flags of America and her present allies draped about the boxes and over the proscenium lent a festive touch. Ambassador Jusserand came from Washington for the event and when he entered the audience rose respectfully. The evening began and ended with the "Star-Spangled Banner" and the "Marseillaise"—the last in a specially arranged version by the Count d'Harcourt, somewhat disconcertingly harmonized and joined in counterpoint with some French army trumpet calls. First the singers, equipped with little American flags, sang alone, then the audience dutifully seconded them. The patriotic exercise brought the truest applause of the night.

As to the need of bringing to light Gounod's oratorio, there is room for substantial doubt. Exhibitions of Gounod at this date do not contribute materially to the musical glory of France, and such matters as "Mors et Vita" are best served by scrupulous inattention to them. Massenet's "Eve" or "Mary Magdalen" would have been preferable, to say nothing of César Franck's "Beatitudes"—even if Franck was born in Liège. Or was the belief that New York had never heard the work (the program called this performance its first here) considered reason sufficient for its selection? Truth to tell, "Mors et Vita," though unfamiliar, has not been entirely ignored in these parts, having had sundry church productions and an elaborate representation in Brooklyn in 1886. Theodore Thomas conducted and the quartet consisted of Emma Juch, Mrs. del Puente, William Candidus and Myron Whitney. Since then it has had more than one hearing in other American cities and only two years ago formed one of the chief articles of diet at the Syracuse and Rochester May festivals.

The chorus and orchestra last Sunday were the Metropolitan's own and the soloists were Mmes. Rappold and Braslau and Messrs. Botta and Whitehill. In most essentials the performance was admirable. This is not the first time that the operatic choristers have shown virtuoso capabilities in the delivery of oratorio music. Taxing music they negotiate with an ease and a brilliance foreign to most choral societies and though "Mors et Vita" offers no extraordinary difficulties, they sang with a body and quality of tone and a general ex-

DINNER TO EDDY BROWN MARKS CLOSE OF VIOLINIST'S SEASON IN NEW YORK

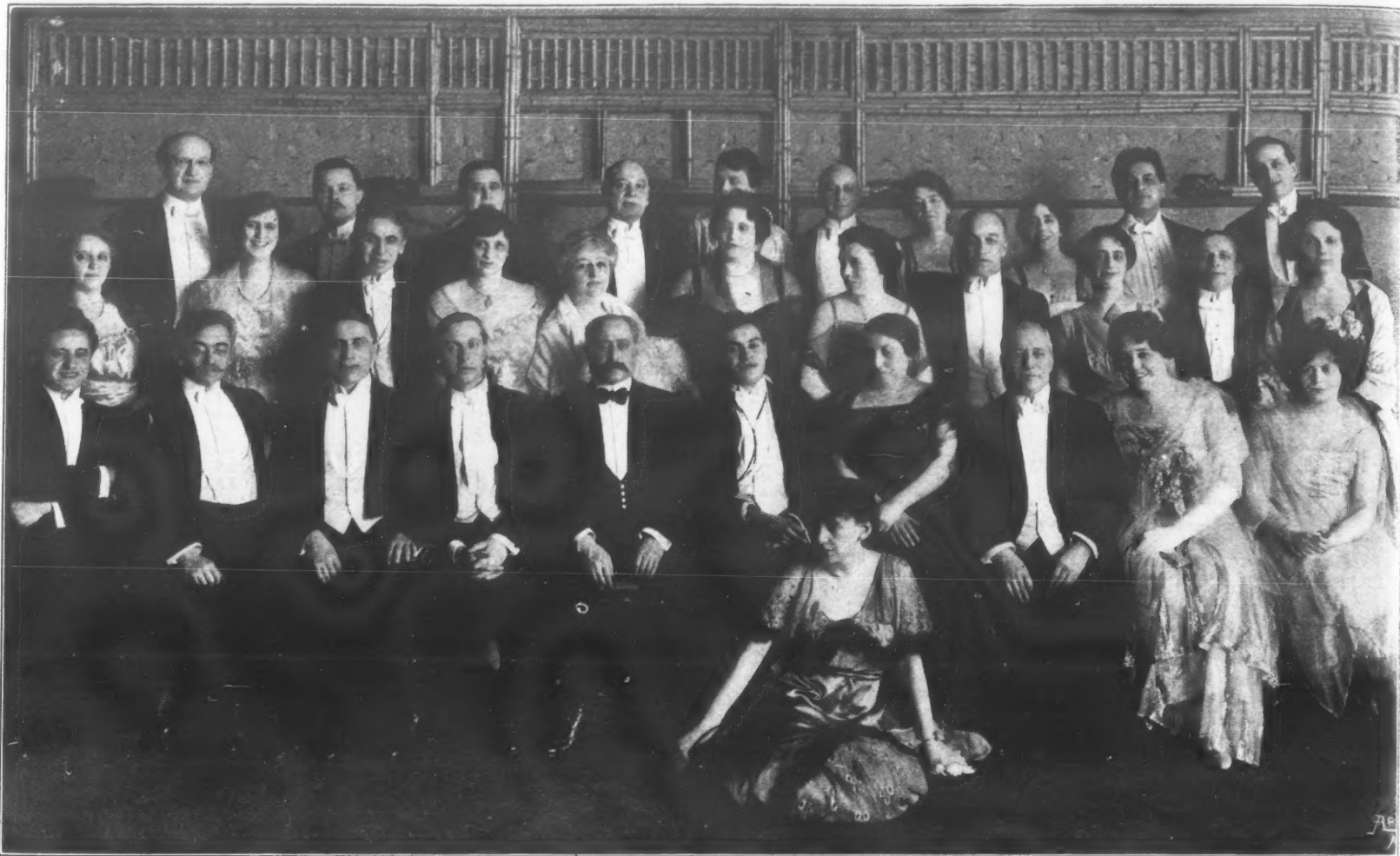


Photo by Apeda Studio, N. Y.

Guests at the Dinner Given to Eddy Brown by E. B. Kline After Mr. Brown's Final New York Recital of the Season

FOLLOWING his farewell recital of the season at Carnegie Hall on Thursday evening, March 29, Eddy Brown, the gifted violinist, was given a dinner in the Crystal Room of the Ritz-Carlton Hotel by E. B. Kline, a prominent New York business man and music lover, who is deeply interested in the young violinist's career. The guests

shown in the above photograph included: Top row, left to right: Gustav Saenger, Walter Fischer, William Murray, Eddy Marks, Miss Barth, J. H. Bacon, Mrs. J. A. Riker, Mrs. de Bruyn, Mr. de Bruyn, J. A. Riker. Second row, left to right: Mrs. Gustav Saenger, Mrs. Walter Fischer, Henry Durlach, Mrs. Henry Durlach, Lena Kline, Mrs. Eddy Marks,

Mrs. W. H. Clark, W. H. Clark, Mrs. Otto Frank, Otto Frank, Mrs. L. T. Grünberg. Front row, left to right: L. T. Grünberg, Sam Franko, Mr. J. Brown, Ernest Hutcheson, Rubin Goldmark, Eddy Brown, Mrs. J. Brown, E. B. Kline, Mrs. E. B. Kline, Emily Gresser. Seated: Mrs. Ernest Hutcheson.

temptness that made the most of the ensembles and reflected boundless credit upon Mr. Setti, who trained them for this work even before the Count d'Harcourt's arrival. The latter showed himself a conductor of authoritative power, routine skill and the ability to achieve broad and massive effects, while the orchestra played efficiently under his guidance.

In general the work of the solo artists was excellent. Mme. Rappold sang her allotted portion with lovely tonal effect, Miss Braslau warmly and with intelligence. Mr. Botta demeaned himself well. The inspiring breadth, authority and virile dignity that marked Clarence Whitehill's delivery of the bass part revealed the seasoned oratorio artist and demonstrated anew how many-sided a talent is that of this splendid American singer. Had the audience been quite certain as to whether or not it was right to applaud a requiem its attitude toward the singers might have expressed itself more decisively.

Wagner once said that an oratorio to be truly effective must be composed by a German and sung by Englishmen. Certainly the Gallic or Latin temperament refuses to conform to the highest requirements of choral music—a statement which may be allowed to stand irrespective of the "Manzoni Requiem" or "Les Béatitudes." "Mors et Vita"—the text of which is made up of the requiem mass and passages from the Revelation—is a particularly glaring illustration of such floundering ineptitude, a fact due here as much to the naturally second-rate creative talent of its composer as to the uncongeniality of the form itself to the genius of his race. It is a long and monotonous vista of torpid banality, an invertebrate stretch of saccharine lyricism, punctuated here and there with effusions of noisy bombast or futile at-

tempts at awesome sternness. Gounod's religion was, in Ernest Newman's words, "mere Catholicism *sucré*." His *Christ* in the "Redemption" sings in the vein of a *Pastor* with an acute case of piety. In his "Mors et Vita" the spirit is ever of the opera house in all its sensuous artifice, the idiom that of "Romeo et Juliette," though far less spontaneous, now plentifully watered, now touched with a thoroughly insincere harmonic sophistication vainly intended to establish the sense of spiritual profundity. Sugared phrases are spun sometimes into lengthy and redundantly construed melodies, with arpeggiated harp accompaniments about as valid as the "Thais" "Meditation." The terrors of the Judgment announce themselves in explosions of Meyerbeerian bass drums and cymbals. But such far-fetched effects as the momentary whole-tone phrase in the "Dies Irae," the obstreperous augmented harmonies of the "Last Judgment" fanfares or the changing tonalities in the "Jerusalem Celestis" (nothing less than the "eternal sleep" motif out of the "Ring") utterly fail to convince. In all, the sentimentality, dullness and flatulent bombast

of this work equal its pretentiousness, which is considerable. Count d'Harcourt sensibly cut a great deal of the score, including many pages of choral counterpoint. H. F. P.

Margaret Wilson to Give Concerts for Red Cross Benefit

WASHINGTON, D. C., April 3.—Margaret Wilson, daughter of President Wilson, will do her part toward preparedness by contributing her musical talent for the benefit of the United States army and navy. Miss Wilson started for New York to-day, where she is to complete arrangements for a series of concerts in the South, the proceeds of which she will devote to Red Cross relief work.

An organization called the National Committee on Patriotic Literature plans to publish and distribute 10,000,000 copies of a pocket edition of the national anthem. The first publication contains the national songs and a history of the flag.

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